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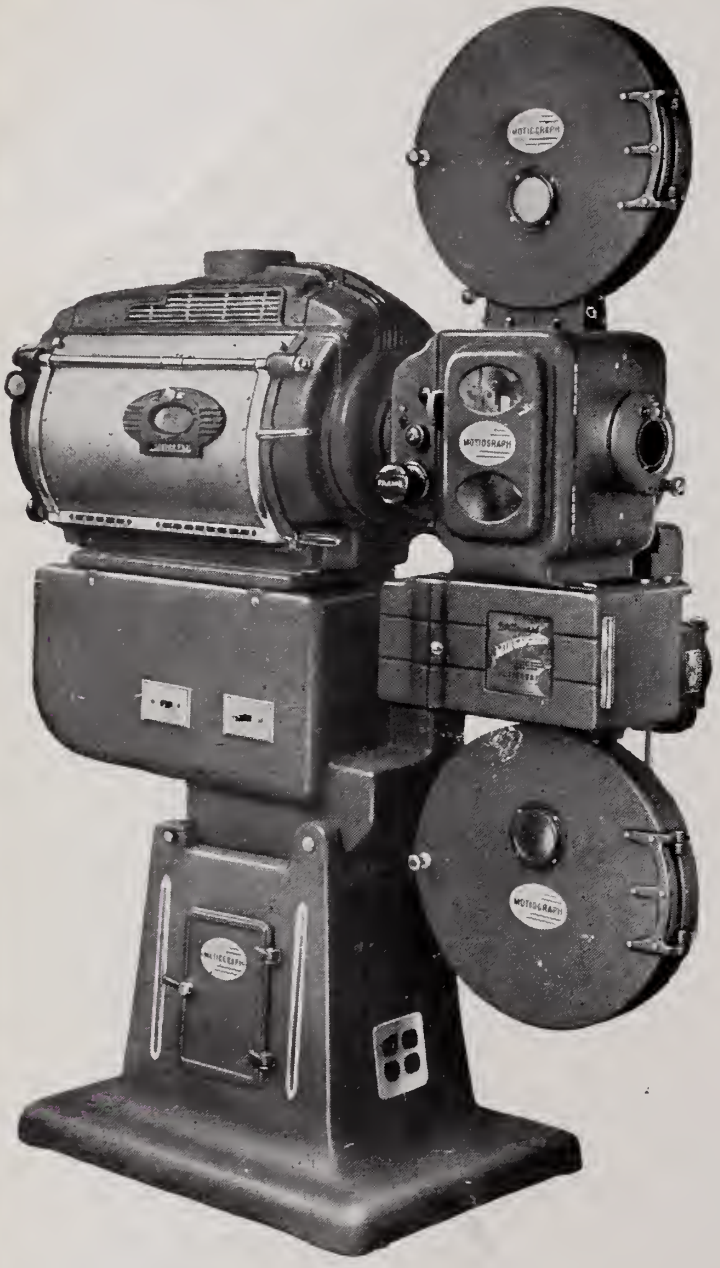

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"Chhota" Films And "Burra" Sahibs !

Government Must Have A Clear-Cut Policy Regarding News-Reels, Documentaries And Educational Pictures

Six years ago "filmindia" was the first to pub-sh a series of articles emphasizing the urgent ne-essity of harnessing the screen medium for mass ducation of our people. During the war, however, nstructional films" produced by the Government or by the studios at the command of the Govern-ent) were nothing but cheap and unsubtle war ropaganda reels which no one took seriously. It as a collossal waste of money and film footage.

Out of evil, however, cometh good—and in spite the general unimaginative and unpatriotic policy at governed the production of these films, a few ecent and truly educative shorts *were* produced by me sensible and patriotic young men like Krishna opal and Bhaskar Rao who, somehow, had ma-aged to gatecrash the citadel of Bureaucracy. hus we had the brilliant and internationally-re-owned "Tree Of Wealth"; the documentary about e Indian press, "Voice Of The People"; the "Our eritage" series on architecture and archaeology; d Modhu Bose's series of shorts on the different chniques of classical Indian dance. Films like ese represent the incidental by-product of the nformation Films of India.

ELLULOID ENTANGLED IN RED TAPE

The I. F. I., we understand, is now being rein-rnated under a new name—the Film Division, inistry of Information and Broadcasting—and e films produced by them will be known as "Do-mentary Films of India" and the newsreel will known as "Indian News Review". In fact, during e last six months, it has been a case of "Coming Coming—Coming". But the organisation has not t been set up. Meanwhile, as usual with Govern-ental appointments, wire-pulling has been going on d the Red Tape has had full play, so that after lf a year nothing practical has been achieved. pplications were invited for dozens of jobs—from o Deputy Controllers and one Assistant Control-on the top, down to editors and cutters. A com-ittee was set up to interview the candidates and e selectors were:

(1) Mr. S. K. Patil, the President of the Bombay Provincial Congress Committee,

(2) Mr. N. C. Mehta, Secretary of the Information and Broadcasting Ministry, and

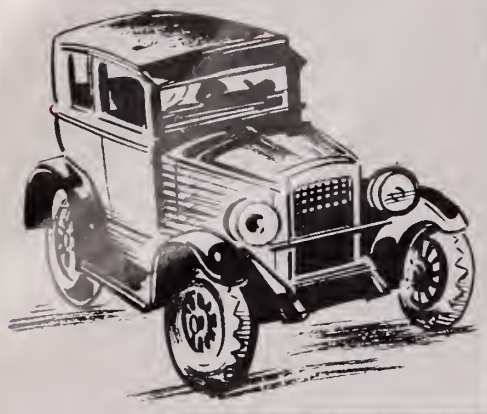
(3) Mr. V. Shantaram, the well-known producer and director.

Mr. Patil is a politician and Congress boss and seems to have been put on this Committee as he is Sardar Patel's right-hand man and is freely mentioned as the likely incumbent of the Information and Broadcasting portfolio, if ever Sardar Patel is persuaded to lighten his burden and part with at least one of his several responsibilities. Mr. N. C. Mehta, presumably, was on the committee in an ex-officio capacity. Thus Mr. Shantaram was the only man conversant with film technique and able to judge the technical qualifications of the respective candidates. But, being all too human, it is also possible that be brought into play his personal preferences and prejudices which got passed on as "expert opinion".

For instance, we understand on good authority, that one of the more intelligent young candidates (who has produced an unusual and experimental film which won international acclaim) was passed over because Shantaram smelt "Communism" in him and in his film—though, actually, the candidate is very far removed from the Comintern. Not understanding the subtle differences between Communism, Socialism, Syndicalism, Anarchism, Bohemianism, and Radicalism, the politically *naive* Shantaram seems to have lumped them all together and rejected a "progressive", mistaking him for a "Communist".

TWO "GENIUSES"

From what "filmindia's" newshounds have been able to gather, it appears that technical experience of producing documentaries was not taken into consideration—as in the first selection both Ezra Mir



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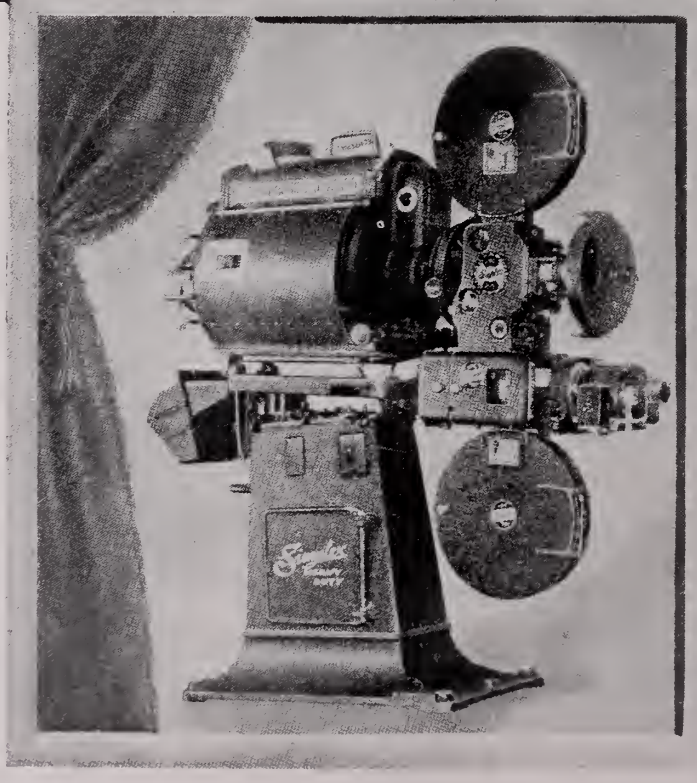

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"PICTO

uckoo, the screen's popular dancer is providing ome new numbers in "Apni Chhaya", Chitralaya Ltd.'s maiden picture, directed by Santoshi.

nd Krishna Gopal were passed over. Nor was cultural background, imagination and flair for filmic xperimentation—so essential for a documentary roducer—taken into account, as both Harin Chattoadhyaya and Chetan Anand were howled over. he first choice of the selectors for Deputy Controlr of Documentaries is reported to have been—we ve you three guesses—Mr. Mohan Bhavnani, dietor-husband of the former society star, Enakshi ama Rau, M.A., who in her turn is a close personal iend of the Socialist leader Kamaladevi Chattoadhyaya.

Now we know M. Bhavnani, the creator of such tistic masterpieces as *Zambo, Son of Zambo, Jadui ansari* and *Biswi Sadi*. Personally we have noing against him. He is mild-looking, amiable, softpoken, polite. An ideal dinner guest, a good friend, e are sure, a man of some culture and social harm. As a producer of pictures, poor fellow, he as been a failure—producing pictures which were either box-office hits nor artistic triumphs nor ecologically progressive. Whatever else they had hadn't, they did not possess any inkling of social ealism and imaginative cameracraft which are the ery basis of documentary film production. Indeed, hat Mohan Bhavnani knows about documentaries an be written on a single finger-nail! Yet he was referred to Ezra Mir, Krishna Gopal, Bhaskar ao, Harin Chattopadhyaya and Chetan Anand. hy?

And who was selected as Deputy Director of Newsreels, the man who is supposed to give a popular colour to our dull and drab newsreels and to make them into livewire screen journalism instead of the "historicals" which bring, sometimes, months-old news to the screen? The selector's eye of approval (again according to our informant) fell on one Mr. Ved Prakash, about whom nothing else is known except that he is a cameraman for a foreign newsreel concern—probably the same company which depicted Indian freedom by giving shots of barbers and sweepers immediately after August 15! His sole qualification seems to be that he has been photographing the Viceregal Durbars and cattle shows and Princely weddings (which hitherto monopolised the footage on India in foreign newsreels). It appears that (as required by the conditions advertised) this candidate was asked as to his "journalistic" experience, and he replied that (as a newsreeler) he was a member of the Foreign Press Association! (Which reminds us of another candidate who, when asked what experience he had of documentary production, replied that he was a subscriber to the London magazine, "Documentary Newsletter").

And so these two geniuses were to be put in charge of the vast Film Division of the Ministry of Information and Broadcasting, and several millions of the tax-payers' money placed at their disposal. But then something happened or someone intervened (we don't know which or who) and the appointments were held up, probably by the great Sardar himself, who must surely have seen through the unsuitability of both the choices. A last minute cable is said to have been sent to Ezra Mir who is in America to enquire if he is willing to take over charge but, failing him, the appointment of Mr. Bhavnani, we learn, would be confirmed.

Meanwhile, it is rumoured that another "newsreel genius" has been discovered to take the place of Mr. Ved Prakash—and he is none else but our dear, chubby Sarvottam Badami! He is very much like Bhavnani—harmless, amiable, personally likable, but an undistinguished film director, innocent of any brilliance or distinction. Indeed, he is outstanding in his mediocrity. Always vainly trying to produce a commercial box-office hit, poor Sarvottam knows next to nothing about newsreels, about journalism or about the fundamentals of reporting for the screen.

KILLING BEFORE BIRTH?

We cannot say for certain that Bhavnani and Badami *will* be finally appointed to these jobs—after all even in governmental appointments there's many a slip between the cup and the lip! But if the mind of the authorities is working along these lines, then we venture to say quite frankly that they are entrusting the all-important work of producing educative documentaries and newsreels to wrong hands, they are killing "Documentary Films of

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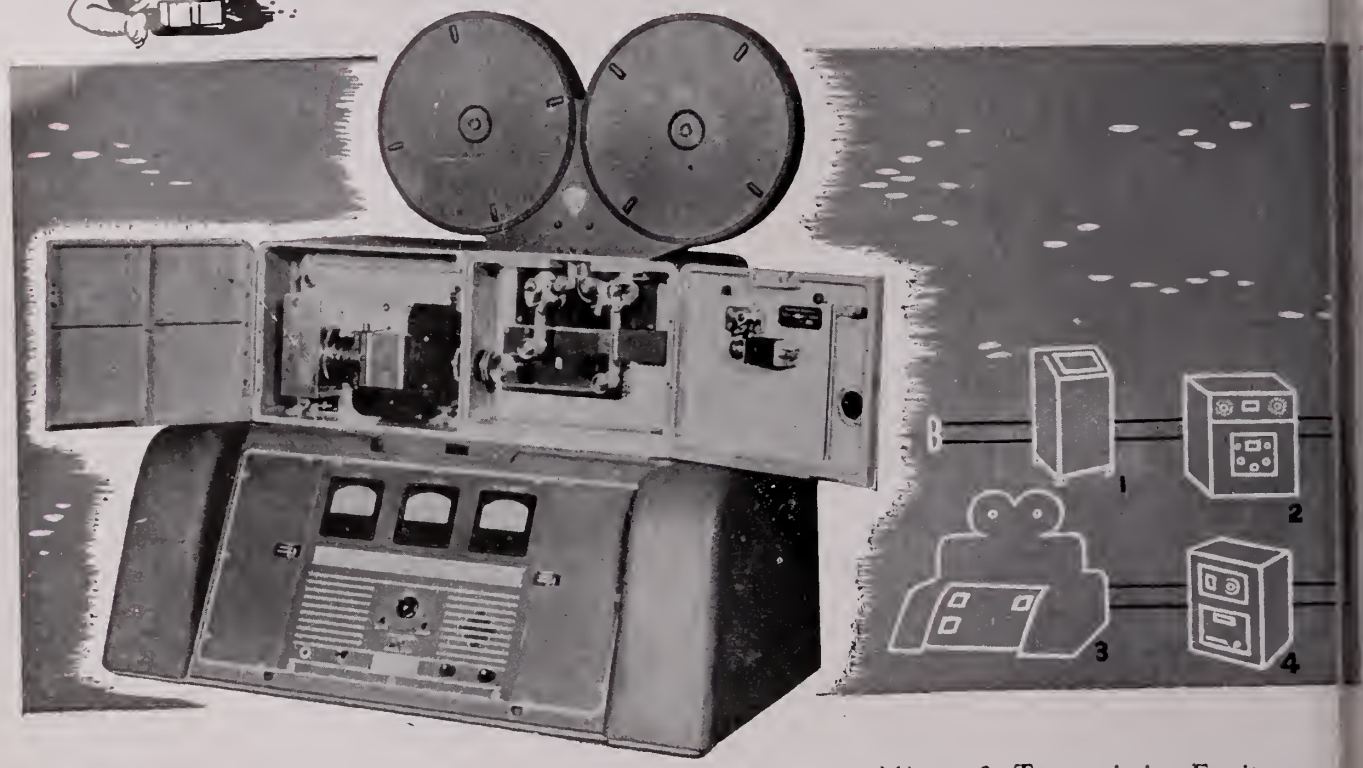

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ıdia" and "Indian News Review" even before they 'e born!

With no malice to any of the candidates men- oned above—we bear no prejudice to them and at ast two of them are our personal friends—we wish warn the Government against any such appoint- ents. Not only is a budget of millions involved ıt also (and that is even more important) the art ıedium which is to spread information, education ıd enlightenment to the millions of our country- ıen. The medium itself is new and none of our ve- rans of the commercial cinema are capable of andling it. They have neither the intellectual warenss nor the modern minds to understand and tilize documentaries and news-reels.

We have no preference for any of the other andidates. But we would like to lay down what in ır opinion are the basic and essential qualifications r these two important jobs. If the selection autho- ties agree with our view, they can judge each andidate accordingly and choose the right man.

The man who is appointed Deputy Director of)ocumentaries—i.e., given the top position in the ocumentary field—should have experience of pro- ucing documentaries, as distinct from commercial eature films. (Producer X may have given 3 Silver ubilee hits and yet may not be able even to spell Documentary"!) He must have a cultural back- round (not necessarily university degrees), an in- erest in the flair for non-commercial, experimental inema, and a lively imagination. He must be con- ersant with the works and techniques of the docu- ıentary film makers and expermenters of Ameri- a, England, France, Italy and Russia. It goes ithout saying that he must have a wide and varied nowledge of the world and its affairs. In addition to these, of course, he must also have administrative apacity to be able to run a department. If no one s found possessing all these qualifications, at least ıere must be someone who has most of them. But, ctually, it is a question of approach—as a film- ıaker, either one has an approach or one hasn't— nd if he hasn't, he should be out, even if he has roduced six Golden Jubilee Hits! Generally it will e observed that those who are steeped in the tra- ition of the orthodox commercial cinema have no ptitude for documentaries.

As for the Deputy Director of Newsreels, the deal man, of course, would be a combination of a rst class journalist and a first class film man. But uch a rare combination being unavailable, we must emember that in newsreels the element of NEWS s infinitely more important than just the mecham- al aspect of filming the events. A competent and mart Special Correspondent or News Editor with knowledge of the world and a reasonable interest ı films can pick up the technical knowledge of ewsreel production in three months, but an ordi- ary film director may take ten years and yet fail o acquire the "nose for news", that almost instinc- tive feeling for events of news value which journal- ists take decades to develop. So we would suggest that a top-notcher from among the journal- ists should be selected to fill this post, with an ex- perienced newsreeler to assist him in technical matters. To expect the Deputy Controller of News- reels to be actually a newsreel cameraman is as silly as to select your Minister for Industries from among the mechanics of a workshop or the operatives in a mill!

SCREEN AS TEACHER

In our survey of the "chhota" films which our "Burra" sahebs of New Delhi are trying to deal with in their typically Bureaucratic manner, we come to the educational pictures for use in school- rooms as visual supplements to book-learning.

We find that suddenly all provincial govern- ments have become visual-education-minded and schemes are being launched in several provinces for the production and exhibition of educational films both in schools and, through publicity vans, in vil- lages for mass education. The Bombay Government we are glad to find, has taken the lead by the ap- pointment of a Visual Education Board which has promptly gone ahead with planning a programme of educational films which will be made by inde- pendent producers, in accordance with the require- ments and instructions of the Board.

This is a step in the right direction, though we have to await the actual production of these films to comment on their technical and educative value. We learn that similar schemes are being planned in other provinces, too. There is clear need, therefore, for co-ordination of this provincial activity by the Central Government's Ministry of Education, so that unnecessary and wasteful over-lapping is avoided. After all, the same film on malaria, for in- stance can be shown (with commentary in different local languages) in all the provinces. Why should each province undergo the expense of individually having to get such films produced? As it is, they are forced to plan on their own, because there is no central organization to guide them and co-ordinate their respective activities.

Newsreels, documentaries and educational films —produced on the right lines—can give a tre- mendous fillip to the cultural regeneration of the country. But if this nation-building work is to be carried on haphazardly and in the stultifying at- mosphere of bungling Bureaucracy, favourtism and nepotism, then it will prove nothing but a costly toy for a few to play with—for which the millions of our half-starved countrymen will have to pay!

The Government cannot afford to tinker with a medium that can, and should, be the eyes and ears of the nation.

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

. PREMIER NEHRU'S ATTENTION

News was received from Los Angeles some e in April last (wide "filmindia" May issue) film-actor J. Carrol Naish was booked to play role of Mahatma Gandhi in a picture of the raphy of Gandhiji which some "unknown wealthy ish oil man" who had "planned to make a cou- of pictures with unlimited backing" was to pro- . It was also revealed by actor Naish that the isher in question was not J. Arthur Rank or any prominently identified with English films.

I am not at all interested in knowing who this tish oil man" is, but I would emphatically put at whoever it may be, he has no business to uce anything like a picture on the biography of "Father of the Indian Nation".

Since nothing further has been heard in the er during the last three months, I presume that actor J. Carrol Naish was only joking when he ed these things and there was no "British oil " at all with a project for producing such a film. hat is so, it is well and good. But if Naish was us and if a project is really on foot for produc- a picture of Mahatma Gandhi's life, it should matter of serious consideration for the Govern- of India. Meanwhile, Ezra Mir, an Indian tor now in England, has been talking irrespon- of foreign producers' interest in a project to the Mahatma's life.

As pointed out by "filmindia" in its editorial April last, it is nobody's business to produce a on the life of Mahatma Gandhi and the ven- should not be undertaken by any private pro- r. Such a film can be produced in due time only r the direct supervision of the Government and production should be entrusted to such people whom the Government may choose for the ose.

British and American film producers have al- y done enough harm to India by means of their Indian films which they have shown to the zed world with a view to impressing on its the darkest side of Indian life—often imagi- —and the weakest points in the social, econo- educational and cultural aspects of the Indian n. Let them not carry the joke too far by try- o produce a film of the life of that man to n millions of Indians have been giving as much ct as they pay to the 'avataras' like Krishna Buddha.

Pictures of the life of Jesus Christ are not per- ed to be made by any producer and no producer should be allowed to make a picture of the life of Gandhiji who, to the countless millions of his countrymen is as great as Jesus Christ to the Christians of the "civilised" West.

Our Prime Minister, Pandit Nehru, who holds the portfolio of India's Foreign Affairs, should be vigilant and see to it that any such project as reported by actor Naish or Ezra Mir, is not allowed to take shape and he should instruct his ambassadors to exert all necessary pressure on the foreign governments concerned to immediately put down such projects which are sure to wound the susceptibilities of 35 crores of Indians, now no longer a subordinate race of political and economic slaves of the British.

THOU SHALT NOT CLOSE THY DOORS!

Within a month of the issuing of an official "suggestion" to cinema house-owners that all picture house exits should be closed at the end of each

Lokmanya Productions' maiden picture "Girls' School" presents a new starlet, Shashikala, to India's filmfans.

show so as to compel the spectators to remain inside when the National Anthem was played, the Government of Bombay has subsequently issued a notification withdrawing the said "suggestion".

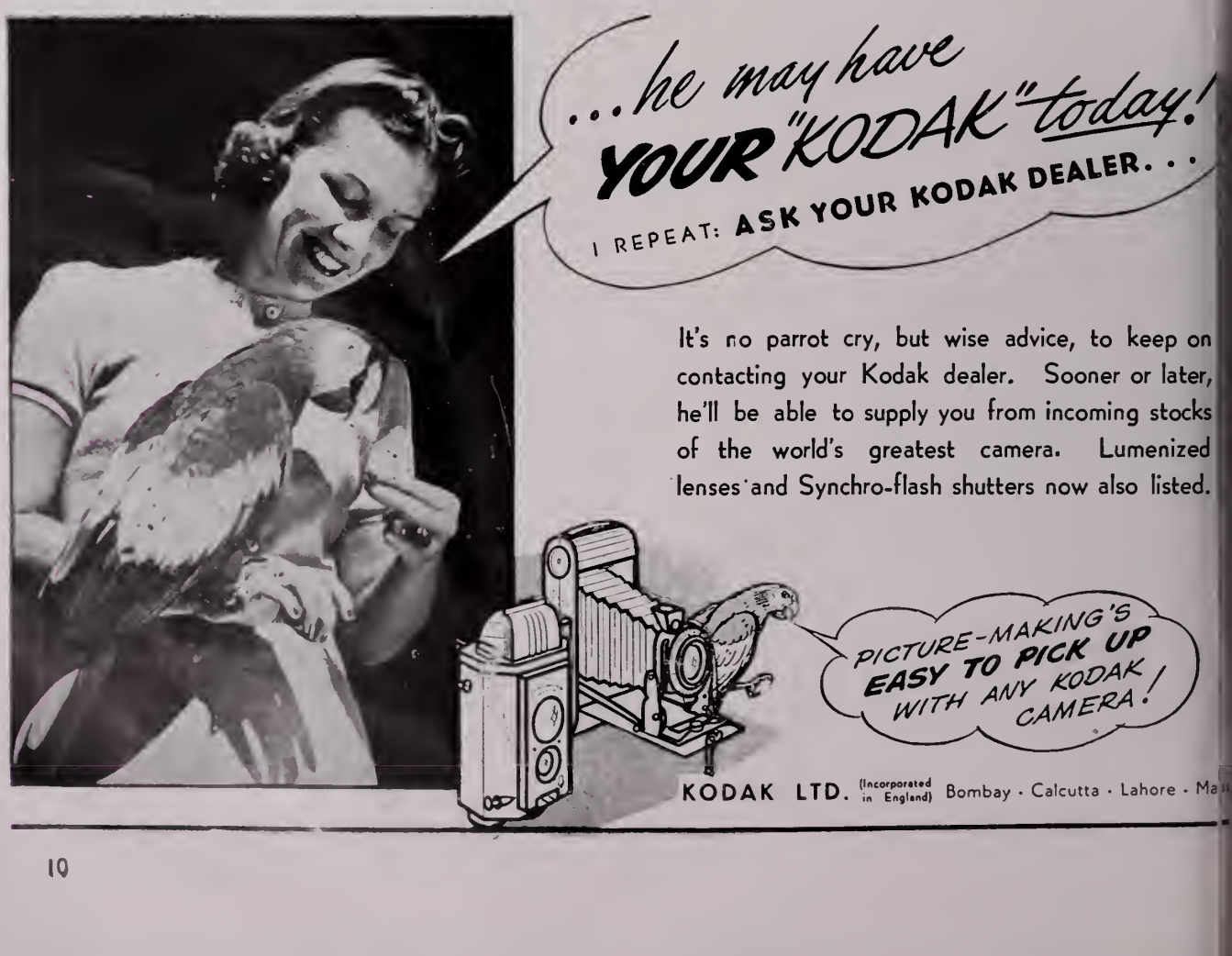
There is a Sanskrit proverb which says that not to start doing anything at all is the first sign of wisdom, but when a start is actually made, further wisdom demands that the work should be carried to completion. The Government have shown a complete absence of this great virtue in issuing first the suggestion and afterwards the withdrawal order. What they should have done was to put a complete ban on the playing of the National Anthem in picture houses except only on some special occasions. This has been sensibly done by the Government of East Punjab. Such a step would have saved the Government of Bombay from the public ridicule they invited on themselves by the admission of their weakness and would spare us the mockery to which we are subjected by making us believe that the ludicrous and jarring tunes that are usually played in the cinemas at the end of the shows are those of our National Anthem!

Any way, I still congratulate the Government of Bombay for their very first democratic gesture since they assumed power inasmuch as they have, at least for once, realised that jail manuals cannot teach social discipline and good behaviour to an ignorant public which, for over a quarter of a cen has all along been taught to defy law and w national consciousness today is being killed starvation, corruption, profiteering and day robbery that are all so rampant and widesp that the authorities had almost to declare their helplessness to suppress them even partially.

SULTANAS IN SEX-TRADE

A certain "Madame Kishori", when arreste the Bombay Police recently on the charge of li upon the earnings of prostitution, called herse film actress. Shortly after her arrest, the Secre of the Indian Motion Picture Producers' Associa had to publish a press note saying that "Mad Kishori" was no film actress and that the film dustry should be spared the ignominy such st ments are likely to cause it. A few days later Ismet Sultana was detected by the Police and a little later another Sultana, this time Anvar, fell into the trap of the Vigilance Branch. Two charged with the same offence as Madame Kis have been arrested and are now under trial.

Who are these 'Madames', 'Kishoris' and ' tanas', who call themselves film actresses? Evide some extra girls who are put up in crowd sce choruses or dance ballets and whose very names unknown to the producers and directors of the tures wherein they work. There is no law to pre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n from calling themselves film actresses or even i stars, but the public should not be misled by n names. Film stars and film actresses have never ak to such abominable depths. These Kishories Sultanas, or all we know, may be merely profes-al whores who got into the 'sets' though some a-supplying agencies in a few pictures.

Incidents like these ought to teach a lesson to producers who, in and out of season, have al-s been inviting society ladies and decent family i: to take film acting as a commendable profes-. Apart from the fact that there is too much and moral degradation within the studios nselves, such Kishoris and Sultanas bring fur-disgrace to the already maligned industry and ttle care in the selection of extras is essential if ignominy is to be avoided.

The present practice of procuring extra girls eires thorough overhauling. A few extra supply-agencies that are now run by persons of doubt-credentials should no longer be encouraged. But are there, because they render useful services ertain film studios in addition to supplying the as. They sign receipts for money which is never l to them but is actually paid for black market hases and black market wages. In consideration his service they are paid a few hundred rupees a on their 'extra-supplying' bills, from which n, some of the production managers get their share for passing their bills as presented.

Thus this business of "extra supply" benefits yone concerned except the "extra" who never

na finds pleasant company in her pet dove in n", Filmistan's picture now running at the Novelty.

In colourful Gipsy costume Sofia and Anwari make a charming pair in Orient Films' forthcoming picture, "Gulshan".

gets the wages to which he or she is legitimately entitled. Of the amount debited in the studio accounts towards the payment of each individual extra, hardly 25 per cent reaches the extra himself, the other 75 per cent being the sum total of money paid for other purposes, and that pocketed by the production manager and the agent himself.

In these circumstances one can hardly ever expect educated and well-behaved boys and girls to do the work, although it is both lucrative and agreeable to many such, and until the whole 'extra' machinery is overhauled and cleaned up, the industry cannot help sex-traders mixed up with top ranking artistes and cannot be expected to be immune from the slander that the different Madames and Sultanas bring to it from time to time.

INSULT TO MAHARASHTRA!

Krishnarao Marathe, the convention-loving die-hard of Poona, would appear to be no longer *persona grata* with literary-minded Maharashtrians who incidentally deserve to be congratulated for bending unmistakably towards progressivism, perhaps for the first time, with anything like a forthright and outspoken decision.

The Marathi Journalists Conference recently held at Nasik voiced its strong and unequivocal protest against the appointment and continuation of old-timer Marathe on the Bombay Board of Film Censors. According to this Conference, the authorities have insulted and defamed Maharashtra by including so reactionary a person as Mr. Marathe in the Censor Board.

Though Mr. Marathe has been all along notorious for his reactionary views, unhelpful, nay antogonistie, to social reform, whieh asserted themselves in no uncertain terms at the time of the infamous removal of the oft-eontroversial kissing seenes from Navyug's "Pahili Manglagour", the protest raised by the Nasik Conferenee has not only echoed a widely shared opinion, but eonstitutes a erushing testimony to the growing unpopularity of the man and the imperative neeessity of relieving him of the undue responsibility in the Censor Board.

In a way, it must have eome as a pleasant surprise to many to find that a seetion of enlightened Maharashtrians is beginning to defy puritanism and reactionary elements. The lead given by the Nasik Conferenee in demanding the ousting of Marathe is an instanee in point and a healthy portent in general.

It behoves the authorities to pay heed to this protest and rid the Censor Board of all reaetionary and antidiluvian elements of the type of Marathe. The case of Krishnarao Marathe should thus assume the proportions and magnitude of a test case.

LOWDOWN ON STAR CRAZE!

Ten thousand odd musie-loving and star-crazy eitizens of Surat who went to hear Shanta Apte singing at a loeal gathering last month, had to return disappointed with a bad taste in the mouth, with the poliee resorting to lathi eharge to disperse the unruly mob infuriated by the st blatant refusal to sing in an open pandal. When o timid, innoeuous looking and non-violent a eomm nity as that of the Surti *lalas* could beeome unr y and damaging on finding their star-eraze frustra l, it is time to take stoek of the ehanging trends ross the stardom front!

Star-eraze and mob frenzy have been kn n in the past to ereate such situations, but strang y enough, they don't appear to have taught any les n to those who stoop to invite film stars to sing t private functions without forseeing the inevita e repereussions in the event of a showdown.

Apart from the question as to whether or t it is proper for popular film stars to aeeept luera e proposals for singing (or daneing) at private fu- tions of the big guns, it is neeessary that whene r sueh a situation arises, both the star eoneerned d the organisers responsible for the performa e should see to it that the gathering does not exc the bounds previously antieipated and enlarge it f to the proportion of a public affair replete with e customary explosives of the misehief-making m

In the ease of Shanta Apte and the Surtis, i s said that the former had laid down as a eondit n precedent that she would not sing in an open p dal. If this is true and the hosts were unable to eommodate ten thousand odd guests (invi d

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PE 319 A EPSY

and otherwise) except in an open pandal, it may be averred that they committed a double error by underestimating the wild enthusiasm of the crowd and the temperament of the star!

Those fond of arranging musical programmes of film stars at private functions may do well in future either to avoid the idea of extending to the general public the benefit of their expensive luxury or, if that is perfectly agreeable to the star, to leave no room for excuses or loopholes as would occasion such trouble as evidenced in Surat. Meanwhile, one may well ask: Is Shanta Apte who has made lakhs in her time and is still regarded as a prominent film star so much in need of cash that she must go about singing at marriage 'jalsas' for a price—like a common entertainer?

IT WAS 52 YEARS AGO

I wonder how many readers of "filmindia" know the fact that the first cinema show was held in Bombay in the year 1896 by two Frenchmen, the Lumiere brothers—Louis and Augustus, of whom the former died recently. A small theatre was improvised in the Watson Hotel located in the Watson Mansion (now the Mahendra Mansion) opposite King Edward VII's equestrian statue (Kala Ghoda) in what is now known as the Mahatma Gandhi Road. The theatre was big enough to accommodate only 500 spectators and the fee per head was Rs. 2|-, a bit less than what we now pay for a fairly comfortable seat in a good Bombay picture-house. They held four shows every day, thus collecting an unfixed daily income of Rs. 1,600 or a weekly net of Rs. 11,200 without having to incur any appreciable expenses on theatre staff or publicity. Many an exhibitor, distributor and producer might well envy this collection today.

Mitra Misra is appropriately cast as Sumitra in Associated Pictures' forthcoming Hindi film, "Sabyasachi".

Khurshid (Jr.) is starred in Parker Films' maiden production "Basant Panchami", produced by A. P. Parker.

The movies in those days were described in the advertisements as 'Animated Photographic Pictures', 'The Wonder of the World' and 'The Marvel of the Century'.

Regular cinema shows, however, were started in Bombay only as late as 1907 when a branch was opened in India of the Paris firm of M. Charles Pathe who is still hale and hearty at the ripe age of 82 though he has now retired from the picture business and his name was till very lately associated with the picture-house at the Lamington Road now known by the name of Swastik under its new Indian ownership.

It may be equally interesting to know that the Excelsior Cinema was first started in a tent with the equipment and films supplied by M. Pathe, and in competition with it an enterprising Indian, Mr. P. B. Mehta started another cinema also in a tent, in the Maidan now known as Azad Maidan, and named it the America-India Cinema, which was later shifted to a pucca built theatre on the Sandhurst Road and admitted spectators for a small fee of annas 2 per head in the lowest class.

So the cinema was brought to the City of Bombay and thence carried to other cities of India, neither by the Americans nor by the British as many in India believe, but by the French, who however, have absolutely no interest in the ever expanding exhibition trade in our country today.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

B. ASTHANA (New Delhi)

Do you agree with the popular wish that our mbassadors abroad should always wear white ndhi caps to distinguish themselves?

The caps will look like snow balls in those cold countries and the ambassadors will catch cold every time they step out of their beds.

RENDRA SINGH C. PARIHAR (Jodhpur)

Why is sometimes Protima Das Gupta known the name of Pratima Devi?

Pratima Devi is a kind old Khoja lady with a weak, nasal voice. Protima Dasgupta is an attractive 'cub' with nails.

RS. PREMLATA SINGH (Salkia, Howrah)

What is your laughing volume, Mr. Patel?

Both in anger and joy you can hear me a mile away. I am not a miser.

BU THANVI (Jodhpur)

Which is your favourite game?

"Filmindia".

All-India Pictures' forthcoming social, "Pugree", u will see this new starlet, Shashilekha in charming smiles both in her eyes and on her lips.

Do you like the Standstill agreement between the Indian Union and the Nizam of Hyderabad?

Do you know that during the last war the Japs used branches of trees for covering their invasion? This standstill agreement provides the same camouflage for both.

What is the difference between a slap of love and a slap of anger?

Love gives a pat and not a slap.

SUSHILA HAJARE (Bombay)

Can there be some agreeable solution to the refugee problem?

The problem of so many guests coming into an already overcrowded house can't be agreeably solved. There is bound to be sourness in the deal.

In what manner did Mr. Subedar receive your reply?

These big fat boys always get angry when you pull their pants.

What do you think would be the final fate of the holy city of Jerusalem?

The Jews will get it and they will rebuild it and make it beautiful once again.

Can the constitution of a country depend upon the protection of cows?

Not Dalmia's cows, but there are other 'cows'.

P. PRAKASH GUPTA (Bulandshahar)

What do you think of the experiment of co-education in India so far?

Men and women are born to travel together in life. Why shouldn't they be brought up and taught together?

JAWAHIR S. THANVI (Jodhpur)

Why do all producers and directors irrespective of their religion, perform 'muhurt' ceremony of their pictures?

To shell out advances from different provincial agents.

Is Pandit Indra interested in 'satta'?

That's why Chandulal Shah likes him.

K. K. BAIJAL (Kotah)

Is marriage a boon or a curse in these times?

It is a misfortune that hits you in the dark and mocks at you during the day.

K. R. NARAYAN (Bangalore)

Why do men dress well?

Dress is the disease of the mirror. Even a man fancies that a good dress makes him look more human.

RAMA SHUKLA (Rewa)

Who is a better comedian between Dixit and Durga Mota?

Dixit is a superb artiste and knows what is acting. Durga Mota was just a big tub to pass a lot of food and water through. Poor man! He could not act.

RAGHU RAJ (New Delhi)

Don't you agree with me that Mahatma Gandhi was mainly responsible for the slaughter of Hindu men and women in West Punjab?

Gandhiji did not tell the Muslims to slaughter the Sikhs and the Hindus in the West Punjab, nor the other way round in the East Punjab. Counter-slaughter does not stop primary slaughter. On the other hand it starts a vicious cycle which will be endless. If people listen to what Gandhiji died saying, this private slaughter of Hindus can soon be stopped. The individual has no right to break the law even in retaliation.

Don't you agree with me that he who does good comes to the temple gate and he who loves reaches the shrine?

When a capitalist like Birla builds a temple and God resides there, wherein comes the question of doing good or loving any one? Wh money can build a residence for God w struggle to reach any shrine?

KRISHNA CHANDRA PANDEY (Lucknow)

Can a man forgive his wife for being unfait ful?

Yes, if he can forgive himself for the sa offence.

Are you as innocent as you look outwardly?

Don't be an idiot. I left innocence behi during my childhood. Even as a child I u precocious.

Where does peace lie in this world?

Underground or in ashes.

JAYANTILAL RATILAL BHATT (Kandivli)

What will happen if the exhibition of forei films is stopped for one week only?

We shall miss some pleasant enterta ment and the Indian producers shall miss th inspiration.

What is your opinion about the radio p grammes of free India?

They are as dull as before bar the spee es of some of our top-line leaders.

A. S. NAIDU (Secunderabad, Dn.)

In these days of important developments, do you think that newsreels and documentaries sho reflect our national culture?

Where is our national culture—in the ru of millions of homes or in the dead bodies

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ıraiya gives a beautiful account of her histrionics ıd her voice in Ratan Pictures' maiden production "Kajal" now running at Roxy.

thousands or in the shameful murder of the world's greatest man?

Why do police officers continue to have the me dress which they were wearing before 15th ıgust 1947?

They are still doing the same work under different masters. Lathis! Tear gas! Bullets!

The desire of actor Yaqub, I am told, is to rn, live and die in India only?

Yaqub has always been a good businessman and a miser in addition.

Does an Indian today feel that he is perfectly fe and well protected by the police?

If the police could protect, thousands would not have been dead today. The police protect you from petty dangers—not from wholesale slaughter.

V. KRISHNA RAO (Cocoanada)

When will our crowds learn to behave well in eatres?

We have been an unholy crowd of illiterate slaves for 150 years. We have to learn many things from scratch.

HODAYAR SHERIAR IRANI (Bombay)

In this world where can you find wise men in e midst of fools?

I am one and practise at 55, Sir Pherozeshah Mehta Road, Fort, Bombay. Hours of consultation between 4 p.m. and 6 p.m. Fees Rs. 100 per hour. No one has paid yet.

S. D. DATAR (Sholapur)

What is the idea of playing music in a marriage?

The tom-toms announce to the world the launching of a new private enterprise.

MANORANJAN DUTTA (Bombay)

What do you think I could see if I had an opportunity to fly over the Ranjit Studios?

You will see the grey wig of Chandulal Shah knotted in wooing Dame Fortune. It is his last flirtation.

M. KAMALUDDIN (Madras)

Does a woman lose her chastity on being simply kissed by a male?

That depends on the woman and the country she is born in. Even after a thousand Christmas kisses, a woman remains a virgin in the West. In India a false rumour is enough to make a virgin commit suicide.

S. B. VAGAL (Bombay)

Do you think that married women who have established themselves in good jobs and are earning an independent income will want to give up their jobs, once their men return from overseas?

Hungry men will quickly set up cradles in the homes and rocking the cradle is still a woman's job.

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AZMATULLA (Akividu)

Too much friendship leads to quarrel. Why?

When you come too close to anything you see the rough surface. That's why most of the love marriages fail. Marriages succeed only when both the parties learn to love even the defects of each other.

Nowadays we come across many hen-pecked sbands. Why?

Because modern girls are fast losing their femininity and behave like men.

DUTTA (Cawnpore)

When is a husband disappointed?

When his wife becomes a "Communist".

Do our film stars ever weep?

Tears are the lot of all human beings and stars are human beings.

L. BAWIA (Poona)

Who is strong in army: India or Pakistan?

Pakistan, where every Muslim is a potential soldier, though we have a much larger army. In India we have too many moneylenders.

RAMA RAO (Coconada)

What medicine will help to improve the brains our producers and directors?

They have malignant tumours in their brains and we haven't so much radium for treating them.

A. SYED MOHAMMOOD (Mysore)

Has the producer a 'veto' over the 'no' of an ress?

That 'no' is the final 'veto' if the producer is old and the actress is young.

V. RAMANA (Bezwada)

Is the Madras government right in giving Mus- s 30 per cent of the government jobs when their ulation is only 15 or 20 per cent?

Showering special favours is another way of expressing prejudice. The Muslims in India can look after themselves if they are left alone by the Hindus and the authorities and jobs are given on merits.

DAN LAL BEDI (Cawnpore)

Do the actors gamble?

More than Dharmaraj, the big Pandava, did.

MANI MOHAN RAO (Kurnool)

What is the true test of civilization?

Man's behaviour towards men.

S. NARAYANA RAO (Vizianagram)

How do you know a dumb woman without stioning her?

A dumb woman would be a blessing in disguise but men are not born with such luck.

V. SURYANARAYANA (Bangalore)

Why do South Indian women sit before the shhold of their houses in the evenings?

Waiting for their "Ravan" to come home and play "Ram".

How can we judge the characters of persons from their faces?

The face is a bad index to a men's character. The face is a man's showroom and as such always well-dressed.

N. K. SUBRAMANIAM (New Delhi)

If the government retrench employees without alternative employment, what will happen?

The employees will become Socialist rebels and will soon make Ashok Mehta a big leader.

Do you now believe that our Congress leaders are also very fond of "filmindia"?

Except Premier Mahtab of Orissa, who wrote and told me so, I do not think any one else likes it. The others have too many prejudices to like anything good of others.

TARO MEHTANI (Madras)

We whole-heartedly endorse your strong protest against the newsreel "Inside Bloody India". Can we readers be of help to you in any way?

My job is finished and now begins the duty of our popular ministers. Write to them and tell them how you feel about the affair.

S. M. BHATT (Wanlesswadi)

How many of the Sound engineers in the In-

A lively danee scene from Assoeiated Pietures' Hindi film "Sabyasachi" now awaiting release.

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r. film studios know what is there inside the e ipment they are using daily?

They know the names of all the parts but not one of them knows how to repair them when something goes wrong. The average Indian recordist has no respect for the human voice. He gives it to the crows.

H NAGESHA RAO MANAY (Bangalore)

What is the difference between 'nude' and ked'?

'Nude' is the polite form of 'naked'.

Has any of our film actresses ever given birth twins?

Twin producers? Yes.

Suppose you are presented with an 'Amarphal' r eating of which, one can be immortal, what you do with it?

I will throw it away. An eternal accommodation in our film industry is worse than the best reservation in hell.

NATARAJAN (Panagarh)

Why are mostly ladies employed as stenographers?

They are neat, good-looking and romantic. Their smiles punctuate the tiresome routine of the day and every one around, of course the men, dresses better and feels better.

Charubala, a rising star plays an important role in Navbharat Pictures' forthcoming social, "Didi".

B. K. JACK (Mercara)

I have a friend, who, though fat, wishes to appear slim. Suggest some means please?

Ask him to keep away from the dining table as much as possible.

Once I get into temper, I feel satisfied only when I have the person hit by me. How should I control my temper?

Next time hit a stronger man. He will cure your temper.

J. LAL THANVI (Jodhpur)

Are you fond of Protima Das Gupta?

In a way that doesn't hurt us both.

What do you think of your own self?

Hell of a lot! Have you any objection?

BHAGNARI R. U. (Bombay)

My friends are in the habit of calling you a 'black sheep' but looking to your frank way of criticism, I want to call you a 'white sheep'. What would you prefer?

It is difficult to keep anything white, clean all the time. Look what our people have done

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Tripti Mitra and Raj Kapoor have a tense moment in "Gopinath", Shanti Lok Chitra's maiden social production.

to the white Gandhi cap. Black is a convenient colour, it has no shades and its virtue is consistency.

A. RAGHAVAN (Anantapur)

I have seen people over fifty staring at young girls with so much filth in their looks. Is there a way to cure them?

Surdas pierced his own eyes so that desire may not enter the soul through the eyes.

What do you think of the politics in Madras?

They have the colour of the people.

PRADEEP L. TANNA (Kandivli)

How is it that blind people are generally gay and cheerful?

People who can't smile with their eyes smile with their faces to push away the tragedy of their life at least temporarily.

LAXMI VENKATARAMAN (Erode)

What is the reason for my husband's devil glances when he finds me reading your extremely interesting magazine?

So you get double entertainment and the second one without paying for it.

MRS. SUSHILA K. DALAL (Bombay)

What is your opinion about marriage; is it a sacred bond or a mere contract?

I think it to be a sacred and sentimental tie if both the parties love each other. Otherwise it is an Islamic contract.

M. S. SHARMA (Dalmianagar)

Can efficient agitators be efficient administrators?

The jail pilgrims are in office now and there is not much of applause.

ISHWAR V. MAHBUBANI (Bombay)

Who is your best friend and how do you treat him?

No one likes me and if someone does he is superhuman. I criticize people and I can't be both—honest and popular.

How do our present-day ministers—once stagnating in the dark dungeons—feel like now in the palatial bungalows of the government?

Some of them probably feel like sending others to the dark dungeons so that when their turn comes they can also enjoy the palaces with equal zest.

Drinking, dancing and the company of dames —do these lower the status of a person in the eyes of the world?

It does if the purpose behind them has a fishy smell.

P. R. KALA (Meerut)

W. Z. Ahmed has grossly misrepresented Hinduism in "Meera Bai". Such a picture should be banned. What do you suggest?

My job finishes immediately I criticize a picture and point out its defects. It is for our popular governments to take up from where I leave. It is the duty of the government to protect our people and their religious susceptibilities.

RUSTOM D. R. WADIA (Bombay)

In how much time can a layman learn colloquial Hindustani?

There is Hindustani and Hindustani from Saab Log's "Chokra" to the Delhi man's "Huzur". Between these ends is a wide gulf of two centuries.

JITTA BHASKARA RAO (Bapatla)

How can I help if a female refugee comes along to me for shelter?

If she is a child adopt her as your little sister, if of your age marry her provided you are free and she agrees, and if she is old worship her like a mother. Women are useful differently at different ages.

TOPAN L. SHAHANI (Bombay)

I find that the Gujrati community is the most talkative community!

And Gujratis think that the Sindhis have spoiled the landscape of Bombay!

WAZIR CHAND CHOPRA (New Delhi)

Would you mind advising your tortoise shaped friend Seth Jagat Narain to install a better sound

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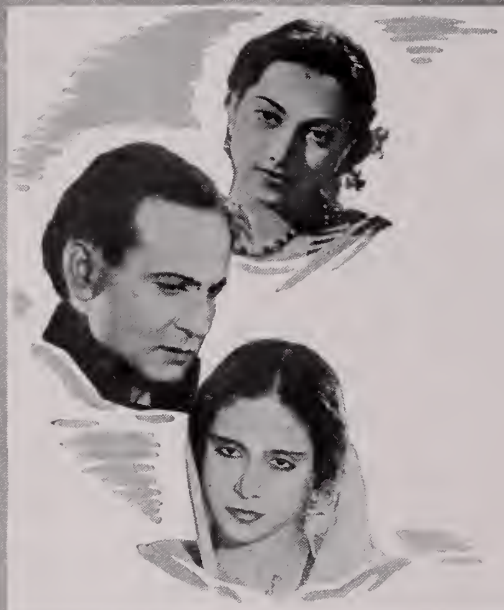

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system at his theatres and improve them in other respects, to survive in these days of competition?

Friends of that shape are a bit slow in moving. Give Jagat Narain some more time.

KAILASH NATH KAPUR (New Delhi)

What has an average Indian gained by India's independence?

Nothing substantial so far except the privilege to grumble against our present rulers.

Is the Congress really a democratic institution?

It is a democratic institution in spite of some power crazy and autocratic people in it.

Why doesn't our government allow us a liberal use of arms?

Because we are bad shots and might pot the wrong people.

MISS VIJAYA RANI (Meerut)

How do you feel when actresses smile at you?

That's one chance I have not had. They read "filmindia".

Recently I witnessed Mangal pictures' "Jai Malhar" in the Marathi language at the Majestic in Bombay. I hope the censors have banned this picture which is full of murders, rape, kidnapping etc!

Not yet! The picture, on the other hand, is reported to have got the blessings of some provincial ministers. It seems to be an instance of democracy at a discount.

BAL KISHAN (Lucknow)

Why are our favourite producers producing mostly romantic pictures these days when the nation requires something useful?

With murder and arson in the air, our nation needs nothing else but romance at present as an escape from grim reality. My complaint is that our producers do not know what is romance.

SUSHIL C. JAIN (New Delhi)

What is the height of love?

One can reach the feet of God.

Most beautiful women of the world are usually the unhappiest. Why?

In an ugly world beauty is envied and hated.

What will you call it when a girl of sweet seventeen is fast in love with an old guy of seventy?

Filial love. It is a common sight.

H. DAGA (Bombay)

What do you think of cinema advertisements on the Sonapur wall in Bombay?

Symbolic of the pictures that die quickly at the theatres these days.

R. KANU (Delhi)

Who popularizes vulgarity—our producers or prostitutes?

Prostitutes absorb vulgarity, producers promote it.

What is political bankruptcy?

Nonsense which politicians talk with their back to the sea (Chowpatty).

MISS SUHAS L. DIVEKAR (Poona)

Why are Madrasi women fond of diamonds?

Not only Madrasi but all moneyed women —bed bugs of rich men—are fond of diamonds. The diamond is a symbol of riches.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100; 2nd Prize: Rs. 80; 3rd Prize: Rs. 50; 4th Prize: Rs. 40; 5th Prize: Rs. 30 and 20 Consolation Prizes of Rs. 10 each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR JULY

1st Prize: Rs. 100 to Sushil C. Jain (New Delhi); 2nd Prize: Rs. 80 to A. Raghavan (Anantapur); 3rd Prize: Rs. 50 to Manoranjan Datta (Bombay); 4th Prize: Rs. 40 to H. Nagesh Rao Manay (Bangalore); 5th Prize: Rs. 30 to Miss Vijaya Rani (Meerut) and 20 consolation prizes of Rs. 10 each to the following:—Mrs. Premlata Singh (Salkia, Howrah); Sushila Hajare (Bombay); Jawahir S. Thanvi (Jodhpur); Raghu Raj (New Delhi); S. D. Datar (Sholapur); Khodayar Sheriar Irani (Bombay); M. Kamaluddin (Madras); S. Rama Rao (Cocanada); Madan Lal Bedi (Cawnpore); C. Mani Mohan Rao (Kurnool); B. V. Suryanarayana (Bangalore); S. M. Bhatt (Wanlesswadi); Pradeep L. Tanna (Kandivli); Lakshmi Venkataraman (Erode); Rustom D. R. Wadia (Bombay); Jitta Bhaskara Rao (Bapatla); Wazir Chand Chopra (New Delhi); S. H. Daga (Bombay); Krishna Chandra Pandey (Lucknow) and M. Dutta (Cawnpore). Money Orders are being sent to the prize winners.

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★ *You'll Dance - - - - -*

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★ *You'll Weep - - - - - -*

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"STOP THIS SLANDER"!

Editor Baburao Patel Thunders From America Appeals To Nehru & Patel To Prevent International Exhibition Of UNO's Libellous Films On India.

Writing from New York, Editor Baburao Patel has sent the following letter by Air Mail to the Acting Editor of "filmindia" on the subject of the last month's editorial "Documentaries Or Defamation":

"Here is the story of my franc effort to stop these dirty films rom being shown to the outside orld.

"Sometime during the last week f April when I visited the United Nations Organization at Lake uccess, Mr. Jean Benoit Levy, he head of their Film Division nd Mr. William Wells, his second n command, made much of me nd my family and practically pread the red carpet for us. The hole thing looked very suspicius and very soon I was shown e photographs which Marion ix had sent from India by air ail.

"I did not know what was comng but on the 3rd May, Mr. enoit Levy collected a huge gahering of his local American and rench friends and invited me to see the three objectionable films *Child, Mother* and *Community*—all with English commentary. In the last film there is a shot of a poor naked villager washing his feet in a pond and walking away from the camera with his buttocks open. Imagine the giggles and the suppressed amusement of the French and American men and women assembled to see these films.

"It was enough to put me into a severe temper and forget my good manners. After the show, I asked the audience to remain in their seats and listen to what I had to say about the films. Short of abuse, which the films richly deserved, I condemned the films completely and told the crowd that it was a dirty attempt by the United Nations to portray Indians as a nation of primitive people whom only the British could control all these years.

"Mr. Benoit Levy and Mr. Wells tried to speak but I just shouted them down as by that time I was completely furious.

They spread the red carpet for Mr. Baburao Patel and his family at the U.N.O. Film Division. Dr. Benoit-Levy, the Chief, is showing advance 'stills' of the three objectionable films produced to slander India.

Recruit Jogindar Singh Varma of Varma Studio, 96, Lower Bazar, Simla, is 20, 5'-5", can write songs and dialogue and is also fond of acting.

"Subsequently I made an attempt to stop these films from being shown to the members of the U.N.O. I failed in this attempt because our representative at the U.N.O. has hardly any status or influence with the U.N.O.

"The film was shown to the representatives of 58 nations, over 300 seasoned statesmen, as proof and justification of the good work done by Mr. Benoit Levy's Film Division. Mr. Benoit Levy asked for more money for the next year after having shown this "wonderful" work to the members of the U.N.O.

"Almost everyone, I am told, laughed at our people and our country. It is a shame that as a nation we have paid for a part of the cost to buy this disgrace.

"Pandit Jawaharlal Nehru and Sardar Patel must stop these films from being shown in foreign countries. I am told that these films will be shown all over the world and millions will see our shame. The negatives of these films must still be in India and they could be frozen there by the Government if the Government acts quickly.

"The Indians who associated themselves in making these films deserve every condemnation."

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IT'S A PICTURE A HUMAN HEART DARE NOT MISS—

Oriental Pictures

Sohag Raat

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Six Years Ago

Indian Films Are "A Shameful Affair", Said H. E. Rajagopalachariar!

"When people wax eloquent on e educational values and possi- ities of films, I think they are aking a rather tall claim. The reen is far too much a quick siness for educational work. For al teaching and learning the rsonal touch is essential. I be- ve in face-to-face teaching only. . best films could be good sup- ementaries".

This is what His Excelleney hakravarty Rajagopalachariar, overnor-General of India, said x years ago, in October 1942 to ilmindia's" representative. He so added, however, "There is thing in the world that does not ach...so the film can teach. ven a bad film can teach you hat a good film should be like."

He further said, "Films should content with entertaining peo- e. In that respect they have a od deal to do. They should aim providing good fun. I am not kill-joy. I do not object to fun all. But what crude and mono- nous things we get under the lse claim that they are giving mething new and different every me! I have not seen more than lf a dozen films in my life. Per- aps it was my misfortune that the dian ones I saw proved boring. hope they don't make all films that way and I hope I am not npatriotic when I say this, but is hard to ask people to enjoy nd laugh for the sake of swa- eshi when you are out for a ouple of hours' fun in a theatre. ou cannot continue to be a po- tician all the time".

Mr. C. Rajagopalachariar, who as now earned the distinction of ecoming the first Indian Gover- or-General of the Indian Union, nay have changed his political iews during the last six years hich were the years of a great evolution in this nation's politi- al life, but there is hardly any eason to believe that he has changed his views on films. It would be interesting, therefore, what he said then to "filmindia's" representative about our film stories. Said he, "The stories from the *Puranas* that we have heard from our childhood from our grandmothers are too grand and too shrouded in mystery for their representation in films. I get a feeling of pain and torture when I see somebody or the other becoming Rama and Krishna and Narada. It is all so repulsive. In their pictorial representation, these sublime characters are ruined. And the crude sex-appeal that is introduced! No, it is all a shameful affair and I refuse to encourage the propaganda for these celluloid Ramas and Krishnas and Naradas."

If, as I hope, Rajaji has still retained his views of six years ago (and at his age people rarely change views), we have reason to be happy about his selection as our first Governor-General, for we can hope that from the high office he now holds, he can do a great deal to improve the quality, standard and level of Indian films.

None of the peoples' representatives who now rule the destiny of India's 300 millions have yet found time to seriously look into this very important subject which has so much to do with the mental, moral and social aspects of the life of these teeming millions. Perhaps they are busy attending to other matters of a much graver nature. The Bombay Presidency alone, however, is so far fortunate in having a Home Minister who is carefully and diligently studying this subject and seriously trying to make drastic improvements in our films. But since now we have a Governor-General whose views on Indian films are so enlightened and radical, we may be justified in expecting that he would find a little time from his political activities to devote to such an important matter as the films and take real interest in bringing about such reforms in them as have been needed for a long time and as could be brought about only by authority in a country like ours where the film producers have always had their eye on the box office collection and where the mighty potentialities of the motion picture have never yet been exploited for the education and enlightenment of and clean entertainment for a seething humanity of several hundred million poor, illiterate, ignorant, and neglected men and women.

Let us hope, then, that India's first Governor-General from the Indian soil, who is already a great philosopher, social reformer and educationist may be the first man in that high office to make use of such a powerful instrument as the film in the proper way and sweep the film industry clean of all the filth and dirt and trash that have been painfully stinking within and about it for so many years.

H. E. Chakravarty Rajagopalachariar, Governor-General of India.

When 'Love' comes to roost and battles with 'Desire' – each moment becomes a lifetime.....

Music: NINU MUZUMDAR

With: NANDKISHORE, RANDHIR, ANWARI BEGUM, SACHIN GHOSH, SHIVAJI RATHORE, MAHESH KAUL & BABY ZUBEIDA

Photography: CHANDU

Executive-Producer:
B. K. AGRAWAL

For Particulars:– SHANTI-LOKCHITRA, 156 Tardeo, BOMBAY 7.

Stay Stylish While You Have A Baby

By

Joy Linden

After the first flush of happiness and pleasure at the knowledge of the expected event, having a baby brings many problems. Among them is the question of suitable clothes which the mother-to-be can wear during the months preceding the actual birth.

Many women are more sensitive than they need be about their appearance during this time, but carefully planned dressing is necessary if the expectant mother is to look attractive up to the last moment, and in this a little advice and encouragement are always welcome.

Provided everything is normal, women will find that so far as appearance is concerned they have never looked better. Their skin is usually soft and clear and their hair takes on an added lustre This is naturally an asset which combined with the right dress sense can be exploited to advantage.

Modern methods now assume that the mother-to-be will continue to lead a normal life and with due care will carry out her usual duties. She will go out, entertain, shop and continue her household tasks. In fact, normal exercise and plenty of fresh air are of the greatest benefit to her. On this assumption she will naturally appear in public as frequently as before, and so a certain amount of skill and thought in the choice of her clothes will repay her.

It is well for her to take stock of her present wardrobe and decide on which clothes can be easily adapted or worn comfortably without strain during the following months. Jerseys, blouses and skirts often prove unsuitable after the first few months. The former are too figure-revealing, giving a strained look to the bosom and a skirt, of course, cuts across the waist at a point where fluidity and smoothness are essential.

Attention should therefore be given to any one piece dresses which she may possess. Fortunately, the present fashion for soft draping and unpressed pleats is an advantage and any dress with these features will probably be wearable for part if not all the time. With a slight adjustment of the waist, which any good dressmaker can do, fullness and drapery can be temporarily regulated to allow for a gradual increase in size.

There is usually one good shop in her district, or a large store with a department specialising in maternity wear, and it is an economy to buy or be measured for one properly designed maternity dress. If she can afford two, so much the better, for from a psychological point of view it is a good thing to be able to ring the changes. The monotony of wearing the same dress day after day has a depressing effect and encourages an inferiority complex at a time when serenity and good spirits should be preserved. However, if strict economy has to be studied one well-designed dress of becoming colour and suitable design can be sufficient with the aid of accessories and one or two carefully chosen garments from her permanent wardrobe.

In planning a wardrobe for this special period there are several simple rules to follow for preserv-

Munawar Sultana is shocked at something she did not expect in "Meri Kahani", Super Team Federal Productions' maiden picture.

K. Evanova and Boris Chirkov in "Glinka", a Russian picture to be released through Diamond Pictures, Ltd.

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Screenplay and Dialogue by:
PANDIT GIRISH
(Prakash Fame).

STAR CAST:

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KHURSHID (Jr.) Nightingale of Punjab who has earned the marks with Prakash, Minerva and Ranjit etc.

MIRZA MUSHRAFF (A most laugh tempe of the screen).

BHUDO ADVANI (Digested about 100 Pictures without teeth in the mouth).

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BASANT PANCHMI on Columbia Gramophone Records

g a quiet elegance of appear-
ıce. Avoid anything that is too
ld or will foeus attention at any
int, such as a too wide belt, an
ersized pocket or too volumi-
us a sleeve. Bright colours,
oad patterns, plaids, checks or
ripes tend to make the figure
uch larger. Small designs, pin-
ots, tiny ehecks or neat all-over
ral patterns are a happier
oice. Rows of buttons down the
ont of a bodice should also be
oided.

A too short dress, an irregular
m or a close-fitting dress seek-
g a slim effect can be grotesque.
fact the hem of a frock must
carefully watched and it is a
od plan to keep this one inch
wer than the prevailing fashion-
le length, at sueh a time.

As to the actual design of a
aternity dress, there is a wide
oice, for speeial thought and
till is now given to this type of
arment, and no suggestion of
owdiness or monotony is allowed
creep into the contour of the
resent-day dress.

Simplicity of line is the aim, the
ont of the dress can fall straight
ith concealed wrapover, which
an be let out gradually from an
djustable waistline. Alternatively
ne or two soft unpressed pleats
re folded strategically under a
elf-fabric belt or gathers are
aught in at the back by elastic,
hich automatieally allows the
ress to widen progressively. As
n alternative to the side fasten-
ng, some dresses are neatly zip-
ered up the baek to just below
he waist.

The fashionable cross-over line,
een on so many dress bodices
ometimes is ideal, as it gives the
ecessary freedom. Similarly the
road square neekline in which
an be worn a lace or pique gilet
s very becoming. A soft, not too
ull sleeve, gathered into a narrow
vristband, is a good feature for a
ongsleeved dress.

A pinafore frock, with a long
ross-over opening and a soft
oose pleat running over the
houlder, its fullness caught into
narrow belt, is a most practical
hoice, for it will keep your secret
and at the same time keep you in step with fashion. Under this can be worn many blouses which other wise would languish by reason of their unsuitability.

A full length coat is another essential possession, and here again the present new style is kind to the expeetant mother. The straight falling swagger, with loose flared or pleated back is just the right kind of coat. Materials are light and smooth and soft neutral shades predominate, another point in its favour, for it is advisable to wear light-weight materials both for outer and under garments.

Warmth and lightness of clothing should be studied, for as the months go by the exertion of exercise may cause overheating and weariness if clothes are too heavy. It is better to wear a little extra light weight woollen underwear, with a fine woollen dress rather than a heavier weight dress and topcoat.

Also, a good maternity belt is a great support and help to the figure. It is worth the extra expenditure for the expectant mother to be measured for one at the same time as she chooses her dress. The line and fit of this will depend to a large extent on a good foundation.

One last word about hats. Overtrimmed or funny-looking hats should be avoided. The classic style is best. They can be large or small according to height, but their soft lines are feminine and becoming and need little trimming.

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SHASHI—

Having attained stardom overnight by her commendable performance in "Doli", this lovely girl, Shashi, is now starred in All India Pictures' forthcoming social, "PUGREE", a Famous release.

reet the season of
PRABHAT'S
NEXT.
Starring: MADHUBALA, RAMSING
LEELA PANDEY & PRAN
Directed by:
V. PETHKAR
SHRI VIJAY'S
SEETA SWAYAMVAR
Directed by:
A. R. SHEIKH
Starring: DURGA KHOTE, ANANT MARATHE, SHAKUNTALA & BALAKRAM
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all
Famous
SANDHURST

...NS with Four Fine Pictures

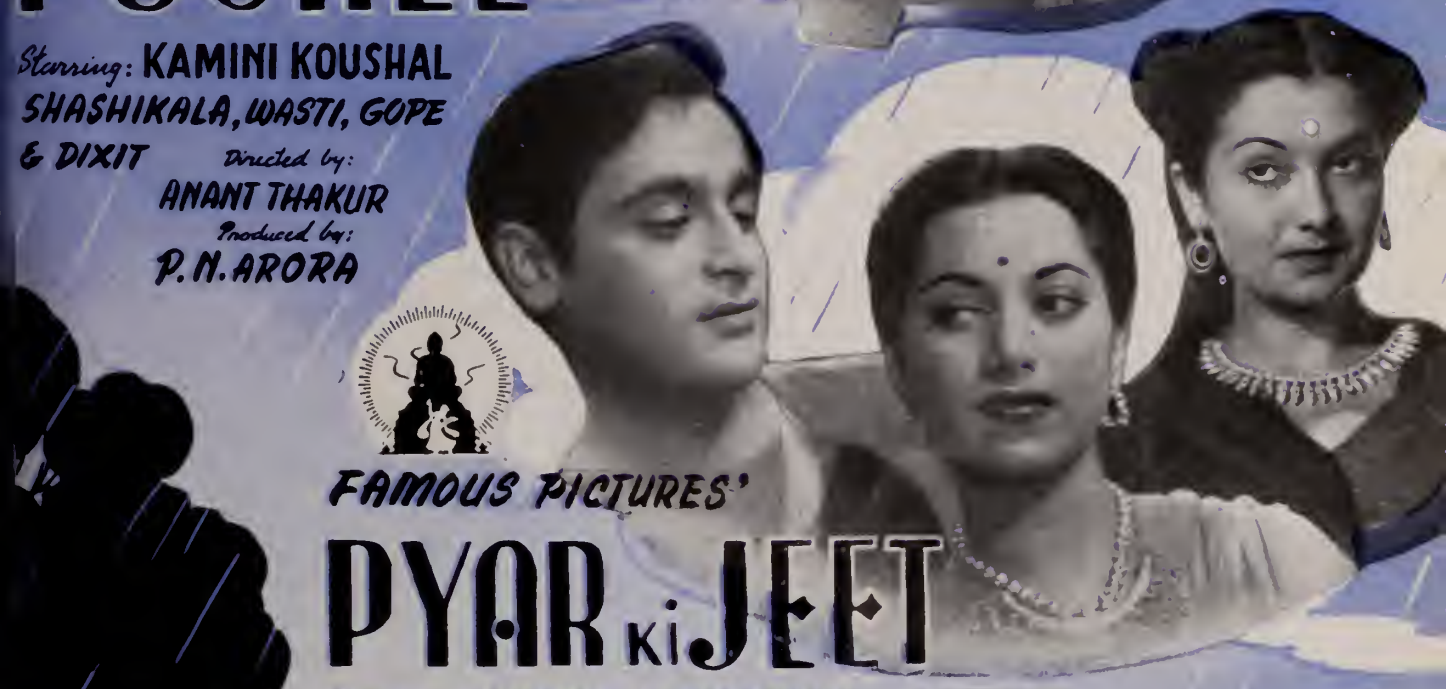
ALL INDIA PICTURES

PUGREE

Starring: KAMINI KOUSHAL
SHASHIKALA, WASTI, GOPE
& DIXIT

Directed by:
ANANT THAKUR

Produced by:
P. N. ARORA



FAMOUS PICTURES'

PYAR ki JEET

Starring: SURAIYA, MANORAMA
REHMAN, RAJ MEHRA & GOPE

Directed by: O. P. DUTT

Produced by: D. D. KASHYAP

...to :—

...ures Ltd.

BOMBAY, 7

NAINTARA—

'Discovered" by Shantaram, this charming young lady achieves stardom in Chitra Productions Ltd's "AAJ AUR KAL", written and directed by K. A Abbas.

★ SURENDRA
—IN A ROLE THAT FITS HIM LIKE A PROVERBIAL GLOVE - - - - !

&

★ MUNAWA
SULTANA
– In The Most Human, Compel ing & Touching Role- - -

IN

Super Team Federal Productions' Maiden Social

MERI KAHANI

☆ *Produced by:*
SHARAF

☆ *Directed & Photographed by:*
KEKI MISTRY (Courtesy: CENTRAL STUDIOS)

WITH

PROTIMA DEVI, SANOBAR, LEILA KUMARI, SANTOSH KUMAR, BHUDO ADVANI, RAMESH SINHA, MURAD KHAN & WASKER.

Dialogue:-
Waked Qureshi

Music:
K. Dutta (Koregaonkar)

Controller of Production
A. K. SAWANT.

For Territorial Rights:

Super Team Federal Productions,
Central Studios, Tardeo, BOMBAY 7.

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CUCKOO
25 Victoria Bldg., Parsi Bazar St., Fort, Bombay.
Northern circuit: INDIAN UNION PICTURES, DELHI.

Beautiful Colour Films From Soviet Union

The Stone Flower" And "Triumph of Youth" Should Be Shown To Every Boy And Girl In The Country

Most of the Indian cinegoers ho are fed on the dope from ollywood are under several il-sions regarding the world of ms.

The first of these illusions is at *good* films are made only by e American producers. How un-ue this is has recently been oved by Italian, French and ussian films winning prizes for tistic and technical achievement international film festivals in mpetition with the Hollywood oduct. Some of these films .g. *Open City* from Italy) have tablished box-office records even New York, thus beating Holly-od at its own game, on its me ground!

The second illusion, fostered by Anti-Soviet propagandist, is that *all* Russian films are dull propaganda reels, devoted to singing the glories of Stalin and the communist ideology. Not many Russian films manage to get shown in India but those that have been seen—e.g. *Professor Mamlock, Childhood of Maxim Gorky, She Defends Her Country, Law Of The Great Love, Four P. M. After The War*—show that there is a great variety of Russian films, ranging from light musical comedies and romantic melodramas to serious political documentary films.

ena Derevschikova renders a illiant performance in "The Stone Flower".

BEAUTIFUL FANTASY

Take, for instance, the colour film "The Stone Flower" (*Pathar ka Phool*) which has been dubbed in Hindustani. It has been previewed by a number of critics, journalists and public personalities, including the Prime Minister of India, Pandit Jawaharlal Nehru, who greatly enjoyed and appreciated it. Not even the most rabid enemy of the Soviet Union can find anything to criticise in this film which is a beautiful fantasy, photographed in brilliant colours, based on a folk fairy tale. It is the story of Danila, a peasant boy who learns the craft of stone-carving and creates beauty and life out of the soulless stone. If this film glorifies anything, it glorifies the artisan who is devoted to his craft. If it has a message, it is that the humblest worker can find beauty and poetry in his work, provided he applies himself to it with diligence and earnestness.

For the rest it is an enthralling fairy-tale with special appeal for the young boys and girls who will not only enjoy it but learn something from it.

The acting, as is usual in Russian films, is natural and life-like,

"THE STONE FLOWER"

Producers: **Mosfilm Studios**

Language: **Hindustani (dubbed version)**

Scenario: **Pavel Bajov and Ivan Keller**

Music: **L. Schwarts**

Photography: **Feodor Provorov**

Cast: **Vladimir Drujnikov, Elena Derevschikova, Tamara Makarova etc.**

Directed by: A. PTUSHKO

particularly good performances having been contributed by Vladimir Drujinkov (as Danila) and Elena Derevschikova (as Katya, Danila's sweetheart). Alexander Kleberer, as the old story-teller, is convincingly garrulous, but Nikolai Temyakov as the nobleman gives a performance that is stylized—more a caricature than a portrayal. (This seems to be a general weakness of Soviet actor's treatment of bourgeoise characters).

Technically—in the matter of colour photography, sets and special effects—the picture is a delight and an achievement. The dubbing of Hindustani dialogue has been very well done.

"TRIUMPH OF YOUTH"

Even more inspiring than the full-length "The Stone Flower" is the newsreel "Triumph Of Youth" which records, in brilliant natural colour, the Annual Sports Festival of the Soviet Union. This festival is more than an athletic tournament—it is a manifestation of the bubbling spirit of youth, of the colourful variety of cultures in the Soviet Union, of the achievements of the 30-years old Soviet State. And this film is much more than just a newsreel—photographed by 35 crack cameramen, it becomes a beautiful poem in colourful celluloid. Its theme is: Youth. Its appeal, therefore, is ageless and universal.

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Direction: SUBODHKUMAR

Lyrics: SANTOSHI

Music: C.RAMCHANDRA

② ## NADIYA-KE-PAR

Produced and Directed by: KISHORE SAHU

Music:- C.RAMCHANDRA

Starring: KAMINI KAUSHAL, DILIPKUMAR,

With: MAYA BANERJI, DAVID, SUSHIL SAHU, GULAB, RAMESH GUPTA, HARI SHIVDASANI, SAMPSON TIWARI, ANANT PRABHU.

③ ## ACTRESS

Directed by: NAJAM NAQVI

Story K.A.ABBAS

Music: SHYAM SUNDER

Starring:- REHANA, PREMADIB, MEENA,

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OUR REVIEW

Sadiq Makes A Debut As Independent Producer

Ratan Pictures' "Kajal" Is No "Ratan"!

"KAJAL"	
Producers:	Ratan Pictures
Language:	Hindustani
Story and Screenplay:	M. Sadiq
Dialogue:	Azm Bazidpuri
Songs:	Shakil Badayuni
Music:	Ghulam Mohamed
Photography:	R. L. Nagar
Audiography:	P. S. Misra
Cast:	Suraiya, Wasti, Gope, Jayant, etc.
Released At:	Roxy Cinema, Bombay
Date of Release:	29th May, 1948
Directed By:	M. SADIQ

M Sadiq, the prize *chela* of A. R. Kardar, the wonder boy who hit the headlines with his first directorial venture, "Ratan", and who, ever since, has been cashing on that in one mediocre picture after another, has at last achieved the status of an independent producer. Backed by the money of Malika Pukhraj, he has started his own production company, Ratan Pictures. The name of the company, one presumes, is there to remind us that he who made one "Ratan" might also make another. Might! But he hasn't. "Kajal" is no box-office smasher, even though it is far from a flop. It would have been better if he had not invited comparisons with "Ratan".

ECLIPSE OF MADHOK

What prevents "Kajal" from repeating the triumph of "Ratan"? Sadiq reveals a surer grip of technique, a maturer directorial hand, in his handling of "Kajal", compared to which the direction of "Ratan" was amateurish. The technique—photography, sound, editing—is definitely better. Suraiya lacks the poignance and depth of Swarnalata's performance but she is a good artiste in her own rights and has an appeal of her own. The songs are from the pen of the same Madhok, that magical melody-maker who is supposed to turn out song-hits on his matchbox-drum by the dozen every day.

But, after seeing—or, rather, hearing—"Kajal" and other Madhok masterpieces (e.g. *Gaon*), one has to come to the conclusion that, while he never rated any kind of literary position, Madhok has even lost the trick of turning out popular songs and tunes. Over confidence, pampered vanity and mass production have been the undoing of the Madhok "genius".

TWO STORIES IN ONE

Not only are the songs of "Kajal" no patch on 'Ratan' (for which music director Ghulam Mohamed, that much-boosted assistant of Naushad, must share the blame), but the story itself is a mediocre, patched-up business. It lacks compactness, sustained emotion and plausible characterisation. Wasti, as the spoilt son of a judge, a drunkard and a wastrel, acts with his usual boyish frivolity which ill suits a man of his size and age. Any way, he carries it off by his rather engaging playfulness and cocksure mannerisms. He is supposed to be about to marry a 'respectable' girl when he falls in love with a gypsy dancer, played by Suraiya, who dances with delightful vivacity, even if without the most elementary rudiments of the terpischorean technique. The love develops to sublime heights within a night (Quick work, brother Wasti!) and, thanks to the old gypsy (played well by Gope), the lovers are united in holy wedlock. But the pair are driven out by the irate judge—who is none but our old friend, Hari Shivdasani, and it is a rare treat to hear lectures against the 'demon of drink' from the lips of this great professor of alcoholics. Left high and dry, without a penny but with a pretty wife, Wasti is up to his tricks, he forges his father's signature on a series of cheques and, after having provided a tonga and pan shop to his gypsy friends and a mansion worth lakhs to his wife and pa-in-law, he resumes his researches in alcoholics. Drunkenness leads to murder, the old judge has a heart stroke, Wasti goes to prison for life, and Suraiya starts a new life in a far-away city, under the protection of papa Gope.

Ashok Kumar and Rehana make a romantic pair of youthful, cheerful gipsies in Filmistan's picture "Sajan" now running at the Novelty.

Shyam, the handsome playboy, is starred in "Aaj Aur Kal", a comedy of the future.

Now story number two starts. Before going to jail, the erring husband had presented two children to his wife, and these, in the course of years, grow into manhood and maidenhood. The boy is to be married to the daughter of a big seth. The engagement party is on. Once a gypsy caravan passes. And, lo and behold, the deformed drummer of this group of dancers is none other but the jailbird husband. Suspense. Psychological conflict. Background music. Will the wife allow her husband to smash her children's chance of happiness by casting his evil shadow over their home? But he is a crook, intent on blackmailing his own wife, determined to ....But does he succeed? No. Bang. There is a shot. Who kills whom? See the rest on the silver screen.

It should be obvious that the bifurcated story can have little emotional or dramatic grip. Sadiq's slick direction and scenario manipulation do mend matters to some extent but do not succeed in overcoming a basic weakness.

THE BABY MUST GROW UP!

Suraiya's performance needs a few remarks. This young artiste, who precociously started acting at too young an age, has the makings of a fine actress. But the too-quick success seems to have warped her faculties of progress. There are few artistes of her versatile talents—in acting, singing and dancing (of sorts). She has youth, vivacity, and by now she and her make-up man and photographer have even overcome the handicap of plain looks. But she seems to have been taught by someone that acting means "eye work"—that strange ritual of flapping the eyelashes which she has mastered even more than any other actress. During the latter part of "Kajal" she tries her best to look her part —a middle-aged woman—but she only succeeds in looking like Suraiya made-up with grey hair and glasses for a drawing room play. She lacks that intensity of a life of frustration and concentrated devotion to her children that the role demanded, and which artistes like Swarnalata, Mehtab, Jamuna or Molina could have provided. Suraiya has still to work hard to reach their ranks. But a nineteen-year old girl need not worry on that account. She has plenty of time to catch up with her seniors.

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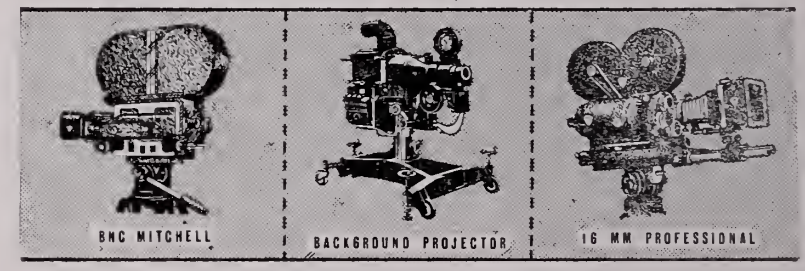

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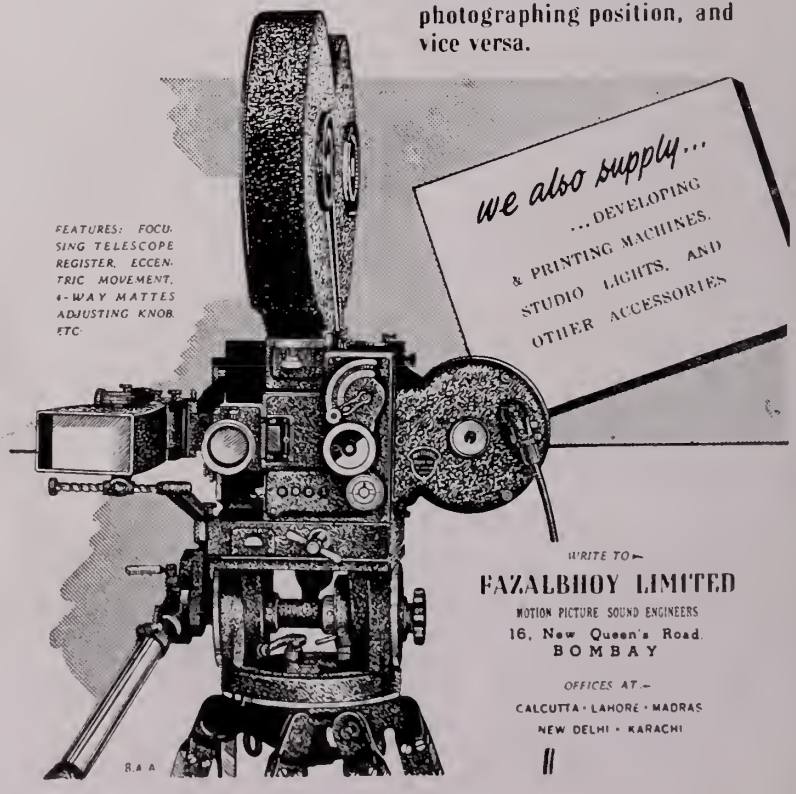
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"Toote Tare" Is Commendable Maiden Effort

Intelligent Story And Good Acting Make The Picture Interesting

"TOOTE TARE"

Producers:	**Omar Khaiyam Films, Ltd.**
Language:	**Hindustani**
Story, Scenario and Dialogues:	**Sultan Siddiqui**
Songs:	**Anjum Pilibhiti and Rafiq Ajmeri**
Music:	**Shaukat Ali**
Photography:	**Jal Mistry**
Audiography:	**B. N. Sharma**
Cast:	**Shamim, Mridula, Harish, Kanhaiyalal, Sheikh Mukhtar etc.**
Released At:	**Royal Opera House, Bombay**
Date of Release:	**4th June, 1948**

Directed By: HARISH

It is seldom that we get an intelligent story for an Indian film, for most of our story writers are not capable of writing on any subject other than the boy-meets-girl affair and the triangle which involves either two boys falling in for the same girl or two girls for the same boy.

"Toote Tare", therefore, is a welcome relief from the nauseating stuff usually presented by the Indian screen with the one and the only story told in a thousand different ways. This picture has a novel theme, admirably free from the usual nonsense and a very sensible one at that. For once, it has something to do with the stark realism of life instead of the *Koels, Papihas, Sajan, Sajani, Chand* and *badal*.

A zamindar's son, Swarup (Sheikh Mukhtar) falls in love with a village maiden Radha (Shamim) and secretly marries her during his sojourn in a small village after having taken his I.C.S. examination in England and returned home. The zamindar (Murad), when informed of this, naturally gets enraged and acting under the advice of and assisted by an old friend, Diwan Madanlal (Kanhaiyalal) diplomatically plans to have the marriage automatically annulled. Under pretext of his own illness he calls away Swarup from the village and while at home Swarup, on learning the news of the illness of his younger brother who is in England, volunteers to rush to England to look after the brother, and although he is anxious to see Radha before sailing, he is pressed for time and depending on his father's promise to get Radha quickly brought home from the village and properly looked after during his absence, sails for England.

The zamindar's plans are well-laid. No letters written by the loving couple reach anyone of them as they are intercepted and destroyed by the zamindar's servant. When Radha, after all, does come to the zamindar to claim her proper place as the mistress of the house she is summarily turned out by him with the assurance that Swarup had already forgotten her and probably married another and she would do better to forget him. Cursing her own lot and repenting the mistake she had made in marrying a man from an aristocracy much above her own low station in life, Radha wanders from place to place in search of honest employment but is turned out from everywhere. She finally finds refuge with an equally unhappy woman where she gives birth to Swarup's child—a daughter.

On his return from England Swarup is told by the family friend Madanlal of Radha's faithlessness in making good from the house with cash and jewellery and while Swarup is thus made to repent for his folly in choosing as wife a girl from the lower ranks of society, an old maid servant of the house, who knows the truth, reveals it to Swarup and he then determines to find out Radha even from the remotest corner of the world.

Years roll on; Swarup's unsuccessful search for Radha conti-

Smriti is not frightened by the late gigantic Durga Mota in "Nek-Dil", Light House Pictures' forthcoming film, distributed by the Screens.

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PAPIHA-RE

Co-Starring:
AMARNATH - ASHA POSHLEY

Direction:
DAWOOD CHAND
'ARSI' FAME

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ıes; and meanwhile Radha's ıughter Roopa (Mridula) grows ıd becomes a lovely maiden at-nding college where she falls in ve with a classmate, Prem (Ha-sh), an orphan picked up from e streets by Swarup and brought) like his own son.

The love affairs of these two)ungsters bring about the meet-g of the long separated Swarup ıd Radha in some what strange rcumstances; the misunderstand-g that kept Radha away from varup for 18 long years is clear-l and the picture has a happy ıding with Prem and Roopa be-g married and Swarup and Ra-ıa being reunited after a long ıd painful separation.

Sultan Siddiqui deserves com-iments for conceiving such a nsible story and developing it) logically and smoothly through-ıt. Things do not "happen" in ıe story to suit the writer's con-nience and poor imagination as usual with our screen stories, ıt they evolve naturally. He has ade the story both entertaining ıd purposeful inasmuch as it everly unfolds the social differ-ıces so strongly prevalent every-here in society between the rich ıd the poor which always make ıe poor pay for their association intimacy with the rich.

ecruit N. S. Ramchandana of andra Hotel, Bandra, Bombay, 24, 5'-8", studied up to Inter-rts, speaks Hindustani and has en a successful stage actor dur-ing school and college days.

Akhtar's dying moments cast a shadow of dignified gloom on Iqbal in Kuldip Pictures' forthcoming social, "Papiha Re".

Sheikh Mukhtar does not impress as the young lover in the first scenes of the picture on account of his stern features, abnormal height and unromantic acting. The potato in his left cheek is too apparent to induce even a village girl to fall in love with him. But in the latter part of the picture as the I.C.S. officer, the broken hearted elderly lover and father, as the judge trying his own wife for the offence of murder and as the man of matured years making love in the restrained and dignified manner becoming that age to his long lost Radha, he gives the performance one should expect of him and is quite impressive. Shamim gives admirably good work as the frustrated lover, forsaken wife and blemished mother who makes a great sacrifice to give an unblemished character to her daughter. Murad as the zamindar has not much to do but does that little as well as he can while Kanhaiyalal as Diwan Madanlal plays the villain perfectly well but fails to create humour whenever he tries to do it. Harish does tolerably well as the young lover though his first overtures are unbecoming the educated son of a good family and draw the sympathy of the spectators away from him. Mridula too gives a good performance.

On the technical side the photography of the picture could have been better with a little effort, but such as it is, it is tolerably good and the sound recording not at all bad.

The dialogue is brief, forceful and to the point, but suffers from an over-dose of Persianised Urdu at many places. A couple of songs are good and likely to become catchy but they suffer from the want of equally good music. A dance scene in the picture becomes unbearable on account of the ugly features of the dancing girl and the inartistic movements of herself and her equally unseemly dancing partner. The picture will not suffer at all if the dance is altogether cut out from it even now, for it adds nothing to the other good aspects of the picture and it is time we now got over the stupid convention that every Indian picture must have at least one dance in it.

Altogether "Toote Tare" is a commendable maiden effort of a newly formed producing concern and many old producers would do well to learn from it lessons that might help them to change their hackneyed and stereotyped ways. We believe the picture should become quite popular among spectators.

CONTACT :

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OUR REVIEW

More "Neech" Than "Oonch"!

Rise, Decline And Fall Of The Once Mighty New Theatres

There is a tide in the affairs of men—and movie companies. Like empires that have crumbled away into dust, film studios, too, have a tendency to decline in prestige and popularity after some years of temporary glory.

Not many years ago the name New Theatres was a hallmark of quality—it signified a good story, brilliant direction, first rate acting, excellent technique. Directors like the two Boses—Debaki and Nitin—and Barua; artistes like Saigal, Jamuna, Uma, Nawab, Kanan, Molina, Sanyal, Prithviraj; music directors like Boral and Pankaj Mullick; writers and poets like Arzu and Kedar Sharma and Sudershan; cameramen like Nitin Bose and Bimal Roy—what a galaxy of talent has been contributed to the Indian film industry by that studio of the famous Elephant brand. Masterpieces of filmic art like *Chandidas, Devdas, Dhoop Chhaon, President, Vidyapati, Manzil, Abhagin, Bari Didi* and *Doctor* immediately come to mind whenever the name of New Theatres is mentioned. Indeed, the release of an N. T. picture used to be an eagerly-awaited event.

But the once glorious reputation has been steadily undergoing an eclipse, so that now New Theatres pictures come and go, without either creating an impression on the box-office nor on the connoisseur of film art. During the last five years, only one picture has impressed the public and the trade—Bimal Roy's surprise triumph, *Hamrahi*. But for it, we would have even forgotten that an institution like New Theatres still exists.

ANOTHER ACHHOOT STORY!

The theme and subject matter of "Oonch Neech", the latest New Theatres production to reach the screen, would have impressed us definitely—*ten years ago*! Then, of course, the very selection of such a story would have been rightly regarded as a progressive and daring step, worthy of commendation. But umpteen different pictures on this theme have appeared since then—including Bombay Talkies' *Achhoot Kanya*, Ranjit's *Achhoot*, New Theatres' own *Doctor*, Navyug's *Paroo*, to mention only a few names. There is no longer anything original or unusual in a film based on an "Achhoot" story. It is only by interpreting the theme in an original and striking manner, or by giving it a contemporary context, that the "old wine" could have been made acceptable and palatable in "new bottles". Not having done that, the New Theatres depended only on their trade name to pass off old stuff—and have consequently suffered.

"Oonch Neech" is the simple—over-simple—story of an untouchable girl having been brought up as the daughter of a high caste family, falling in love with the same young man as her high-caste sister, the discovery of her real identity and the consequent suicide. In between, of course, there are any number of inconsequential sequences showing the love with which the humble-born girl is brought up, her *naive* and carefree nature, and an attempt is made to inject a bit of sophisticated cynicism through the character of Doctor Choudhary, the philosopher-reformer-cynic. But "Oonch Neech" remains a goody-goody insipid story in old Bombay Talkies tradition (reminiscent of *Jeevan Naiya* and *Janmabhoomi*) and nothing much happens except

"OONCH NEECH"

Producers:	**New Theatres Ltd.**
Language:	**Hindustani**
Story:	**Benoy Chatterjee**
Dialogue:	**Amjad Hussain**
Songs:	**Ramesh Pande**
Music:	**Pankaj Mullick**
Photography:	**Sudhin Majumder**
Audiography:	**Shyam Sunder Ghosh**
Cast:	**Bharati Devi, Sumitra Devi, Paul Mahendra, Hiralal, Purnendu etc.**
Released At:	**Minerva Talkies, Bombay**
Date of Release:	**11th June 1948**

Directed By:
HEM CHUNDER

Suraiya and Karan Diwan make a lovely pair of youthful lovers in "Shakti", Greater Bombay Pictures' maiden production.

Recruit Umesh C. Rastogi, M.A., of Midland House, Kanpur, a law student, is 5'-8", 23 years old and quite anxious to enter the film profession.

the suicide right at the end. What is most deplorable is that the theme of untouchability that has been taken up is nowhere supported by a dramatically strong action. We see neither the plight of the untouchables nor the emotional conflict between the two sisters. Every one seems to be good and kind and the "problem" is supposed to be presented through processions and a well-sung but badly rerecorded theme song, *Karwaten badal raha zamana*.

Benoy Chatterjee who wrote the story for the screen deserves compliments only for good intentions, a progressive social outlook and (for Indian pictures) a civilised restraint and understatement —which, however, having been overdone, are responsible for the dullness of the narrative.

SUMITRA SCORES

Bharati who plays the low-born sister acts with her usual plumpish charm and naivette. Her school-girl personality is refreshing in contrast with crude sexiness of Rehanas and Gitas, who sometimes try to play similar roles in other pictures. But the acting honours really go to Sumitra as the idealistic elder daughter trying to live up to the expectations of her deceased father. She has poise, dignity, expressive eyes and an air of sincerety and earnestness that was required in her role. Purnendu looks softy-softy as Ranjan, the boy loved by both the sisters but he has a clean and healthy look which, with greater experience and slight 'toughening up, holds promise of developing into better acting talent in the future.

Where this picture really scores is in the creation of the authentic atmosphere of the old-world feudal society of Bengal. Such fidelity of detail is seldom achieved in our pictures. The photography which is imaginative considerably helps in creating and sustaining the atmosphere of the picture. Unfortunately, the sound-recording and specially re-recording leave much to be desired. Thus the songs which, as they are, have not much of popular appeal, have suffered from bad recording, too.

On the whole, a clean, wholesome, good intentioned but insipid picture which is *not* likely to make box-office history.

OUR REVIEW

"Gunsundari"—A Picture For The Conservative Gujaratis

Reactionary And Worn-Out Theme Presented In A New Garb

About eight years after their first talking picture in Gujarati, (*Achhoot*), Ranjit gives another Gujarati picture. Though *Gunsundari* is produced under a different brand, namely Ajit Pictures, everyone knows that this new brand is only on off-shoot of Ranjit and Chandulal Shah is the boss of it. It is, therefore, a Ranjit picture all in all though it does not bear its brand.

As a matter of fact almost all social pictures of Ranjit are Gujarati pictures inasmuch as they depict the life of the Gujaratis and all the characters therein are Gujaratis. But so far they were being produced in Hindi. This one is a picture of the Gujaratis in their own language.

"GUNSUNDARI"

Producers:	**Ajit Pictures**
Language:	**Gujarati**
Songs and Music:	**Avinash Vyas**
Screenplay and Dialogue:	**Chaturbhuj Doshi**
Photography:	**H. S. Kavatra**
Audiography:	**Hasmukh Mistri**
Cast:	**Niroopa Roy, Manhar Desai, Dulari, Saraswati, Babu Raje, Chhagan (Romeo) etc.**
Released At:	**Swastik Cinema, Bombay**
Date of Release:	**10th January, 1948**

Directed By:
RATIBHAI PUNATAR

THAT "IDEAL WIFE" AGAIN

The picture *Gunsundari* was originally produced by Ranjit in 1934 in Hindi and Chandulal Shah who wrote the story for the picture also directed it. The present picture can safely be called the Gujarati version of that 14-year old picture with some changes in characters and a few modifications and additions here and there. As such it becomes a 100 per cent Gujarati picture typical of the Gujarati society of half a century ago which the reactionaries and conservatives in that society very much miss and profoundly wish for its revival. As such the picture has become very popular with this class of spectators in which the Gujarati community abounds.

"What do you say to that?" asks Surendra to Munawar Sultana in "Meri Kahani", Super Team Federal Productions' maiden picture.

Recruit I. A. Madani, of 7 Khadija Bai Building, 2nd Floor, Room No. 1, Mahim Bazar Cross Road, Bombay is a graduate, 5'-10" and knows singing.

Gunsundari is the story of an "ideal", faithful, chaste wife who has been taught to regard her husband as her God on earth; to overlook all his shortcomings, follies, vices and sins; to sacrifice her all for him and, though literally kicked by him, to lick his very feet that deal the kick. Shrewd businessmen and clever diplomats such as the Gujarati men are, they have always wanted their women to remain their playthings, their obedient slaves and devotees and dolls of flesh for the satisfaction of their sex-hunger. They would give them all that the women want by way of mundane pleasures—rich food, expensive garments and jewellery, beautifully furnished spacious houses, motor cars, servants and all such comforts as money can buy. But in return they would expect their women to confine themselves to the four walls of the house, to limit their movements

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(3)

NAMAK

Starring: **Dulari, Bhim, Dilavar, Habib, Nilam, Sharda.**

(4)

DAGABAJ-DOST

Starring: **Rajarani, Yeswant Dave, Nawaz, Mumtaz etc.**

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Recruit G. B. Tol of 248, Main Street, Poona is 23, 5'-8", music-minded and has often played in school dramatics. He is a matriculate.

among their relatives and caste-people, to look after all the comforts of their husbands—their lords and masters—and never to probe into their affairs. They are expected not to question the movements of the husband either within or without the house, not to suspect their morals and not to utter a word of protest even if the husbands have their "affairs" with other women including professionals. They should never know the business affairs of the husbands, and while thanking their lords for what they give, should always be prepared to surrender their bodies for their lords' lust whenever required and should bear them sons to inherit their wealth.

Such is the ideal for a Gujarati woman placed before her for centuries and deeply infused in her since her childhood. And this was the ideal taught by the Gujarati stage for decades to the Gujarati society.

THIRD-HAND COPY!

Chandulal Shah's story of *Gunsundari* was copied from an old Gujarati stage-play called *Sangeet Lilavati* which was very popular four decades ago. And the popularity of Ajit's *Gunsundari* leads us to believe that the society is still where it was four decades ago and refuses to move an inch forward with the ever progressing times.

Coming to the picture itself it should be said to the credit of all those who have contributed to its production that they have correctly gauged the intellectual and psychological level of their society and the standard of its tastes and have succeeded in catering to them. A much cleaner and technically better picture than the several mythological, historical and legendary Gujarati films produced in recent times that compelled "Judas" to write his note in the May issue of "filmindia", *Gunsundari* has been a phenomenal box office hit as a provincial language picture, mostly on account of its language, for there are millions and millions of Gujaratis yet who cannot understand Hindi or Hindustani and would enjoy a picture in their own language which they find easiest to follow. They also like the comic part of the picture having been accustomed for years to that type of buffoonery on the Gujarati stage. They like those stupid songs like *Kahene mari sajani* and *Aa hotel ni room kero number punder* having never known better poetry than that of the Gujarati stage—the most primitive and crude in the world.

The artistes have done tolerably well. Niroopa Roy (we wonder who this Gujarati girl with an assumed Bengali name is) having done very well as the "ideal" Gujarati wife of the conception of Chandulal Shah and Ratilal Punatar. Dulari as Kusum also delivers the goods all right while Manhar Desai in the role of Chandrakant is tolerably good. Saraswati as Neelamani can hardly be expected to attract any other young man except Chandrakant, who must fall for her because it is ordained in the story. Chhagan (Romeo) the well known Gujarati stage comedian plays a perfect buffoon such as his audience appreciates but to anyone with an artistic taste for screen acting he is nauseating. Babu Raje as the Communist young man gives good work and speaks Gujarati with a diction and accent rare for a Maharashtrian.

Songs and music are appropriate to the level of the Gujarati audience and camera work and sound recording are quite good. The dialogue is simple, effective and intelligent.

The picture has a special appeal for the reactionary and unprogressive Gujaratis and there being quite a provinceful of them in India, it should do well at the box office.

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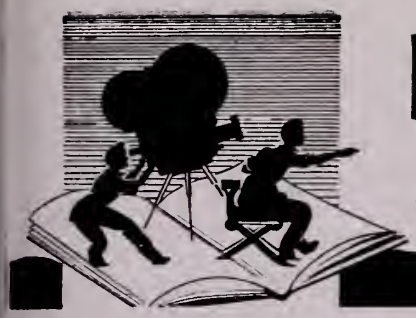

PICTURES IN MAKING

M & T FILMS LTD. (Bombay)

Two pictures of the company, "Delhi Durwaza" and "Ghunghroo" which are now under production at their studios at Andheri, are progressing steadily under the direction of Aspi Irani and Manibhai Vyas respectively.

R. S. Chaudhari wrote the story for "Delhi Durwaza," while the story of "Ghunghroo" comes from Mulkraj Bakhri. Snehaprabha Pradhan, Aga Jan and Wasti are the stars featured in these pictures whose cast includes many other popular artistes.

Yet another picture under production at the company's studios is C. R. Productions' "Phoolzadi" directed by Hari Singh.

FAMOUS PICTURES, LTD. (Bombay)

Murli Movietone's "Shravan Kumar", a mythological picture from the Ramayana is released through this well known firm of distributors, at the Capitol. Directed by Ram Daryani, the picture stars Mumtaz Shanti and Pahari Sanyal supported by such veterans as Chandramohan, K. C. Dey, Gope and Gulab.

Another Famous release is Kalpana Pictures' "Dhanyawad", starring Hansa with Sajjan, Jagirdar (who directed the picture), Agha and Lalita Pawar.

Famous Pictures' own production "Mohan", starring Hemavati, Dev Anand and Alaka Achrekar is yet another picture awaiting early release.

Their most ambitious production "Pyar-ki-Jeet", produced by D. D. Kashyap and directed by O. P. Dutt is the next on the programme of releases. It features among others Suraiya, Manorama, and Rehman.

Song-writer Rajendra and cameraman Pandurang Naik are busy with an unusual type of documentary, namely, "Bapu-ki-Amar Kahani", a simple narration of the main events in Gandhiji's life. It is a novel experiment in which Gandhiji himself nowhere appears in the picture.

Shree Vijay's "Sita Swayamvar", a mythological picture in Hindi and Marathi, starring Durga Khote, Anant Marathe, Shakuntala and Balakram and directed by A. R. Shaikh is progressing nicely at the Prabhat Studios, Poona. Prabhat's own production, directed by Y. Pethkar and yet untitled is a social screenplay starring Madhubala, Ramsingh, Leela Pandey and Pran. The Hindi version of Prabhat's phenomenal success "Sant Tukaram" is now complete and awaits release.

DIAMOND PICTURES LTD. (Bombay)

This prominent firm of distributors is now busy arranging the release of the Russian pictures *Glinka* and *The Winner* throughout India. "Glinka" is a musical extravaganza dealing with the first half of the 19th century during the reign of the Czar. It is set with old time settings and costumes of that period.

"Anyaya", Diamond Pictures' maiden production is now receiving its final touches and will be ready for release by the end of the current month.

R. K. FILMS (Bombay)

Raj Kapoor, the youngest producer-director in the industry, also a star with a reputation already made, having completed his maiden picture "Aag" and sold the distribution rights for the various provinces at prices that would make old and experienced and renowned producers envious, is now busy with the production of another picture which has been named "Barsat".

Paper work of the picture is already completed and regular shooting will start shortly. The principal actors are the two stars —Nargis and Raj Kapoor—and

Suraiya will next be seen in "Pyar-ki-Jeet", Famous Pictures' forthcoming production.

Indu does not understand what Ravindra exactly means by his temper in "Batohi", T. K. Screen Classics' forthcoming release.

Premnath. It will also be directed by Raj Kapoor.

T. K. SCREEN CLASSICS (Bombay)

Producer-director Kumar Menon has completed "Batohi", a social screenplay in Hindi with Sapru, Bharat Bhushan, Indu and Krishna in the leading roles. The picture deals with problems like labour, adult education campaign, prohibition, social and village uplift. Kesari as the misguided revolutionary provides comedy to the picture. The music has been directed by S. K. Pal.

Kumar Menon is now busy with the paper work of his next picture, a dance-musical, entitled "Niloufer".

CHITRALAYA LTD. (Bombay)

"Apni Chhaya", the maiden production of this concern, written, produced and directed by Santoshi is making rapid progress on the sets. Headed by Sulochana Chatterji, Balwant Singh and Radha Kishen, the picture's cast includes Mona, Ramsingh, Tiwari, Narmadashanker and the well known dancers Mumtaz Ali and Cuckoo. Music for the picture is composed by some foremost music directors of the film industry. Mr. L. H. Choridia, producer of "Apni Chhaya", expects to complete the shooting within a few days.

TRIUMPH PICTURES, LTD. (Bombay)

This distributing concern which was so far interested in the distribution of American serials alone has now extended its activities to the distribution of Indian pictures for different territories. Its executives are now busy negotiating the purchase of two first class Hindi social pictures for Bombay Presidency for the time being.

AKASH CHITRA (Bombay)

"Lal Dupatta" is now the new name of the maiden picture of this new born producing concern instead of the old name "Apna Raj". Producer-director K. B. Lal has completed nearly three-fourths of the shooting and the picture is expected to be ready for release by the end of the current month. It stars Madhubala, Ullhas, Sapru and Kesari and is reported to have good entertainment and romance. Madhok wrote the songs for the picture.

Their next picture is named "Desh Drohi" and Mr. Lal is now busy choosing the cast for the picture.

LOKMANYA PRODUCTIONS (Bombay)

"Girls' School", the maiden picture of this concern, directed by Amiya Chakrabarty has already been completed at the Bombay Talkies' studios, Malad. Well known technicians and artistes have put in their combined effort in this picture. Pradeep, the screen's most popular poet has composed the lyrics, J. S. Casshayap has written the dialogue and Anil Biswas and C. Ramchandra are responsible for the music.

A combination of veteran and new talents marks the cast of the picture which include Geeta Bali, Shashikala, Sohan Sajjan, Mangala, Ram Singh and Vimla Vashistha.

Arrangements are now going on for the shooting of their next picture which will be produced by Gyan Mukerji.

NAVYUG CHITRAPAT, LTD. (Kolhapur)

"Phool Aur Kante" their forthcoming social is ready for release. It features Lalita Pawar, Mohan Saigal, Saroj Borkar, Salvi and Shalini and has been directed by Achyut Ranade.

Another social, "Sajan-ka-Ghar" is also ready for release. Its cast includes Ranjana and Jairaj in the leading roles with Vasant Thengdi and Kusum Deshpande leading the support. The picture has been directed by Shorry Daulatalvi.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

Producer Sharaf has just completed "Meri Kahani", the maiden venture of this concern with the help of well known technicians, stars and artistes. It is a social screenplay starring Surendra and Munawar Sultana in the leading roles supported by Prathma Devi, Leela Kumari, Sanoba Bhudo Advani, Ramesh Sinha, Sanosh Kumar, Murad Khan and Wasker. Vahid Quereshi wrote the dialogue and Wazahat Mirza wrote the songs for the picture which has been directed and photographed by Keki Mistry. D. Dutta (Koregaonkar) has directed the music.

FILMISTAN LTD. (Bombay)

"Sajan", their latest release is running at the local Novelty and at Delhi and Kanpur and is reported to be popular at all the

ee places. Their next, "Sha-d" will be released at the Roxy er the current picture. It has a riotic theme dealing with the uit India" movement of 1942 l starring as many as five stars Kamini Kaushal, Dilip Kumar, andramohan, Leela Chitnis and H. Desai, the picture is re-ted to be an impressive screen-y with a special appeal.

Three more pictures are now ler production at the studios, namely, (1) Lalloo, B.A., (2) Nadiya-ke-Par and (3) Actress. The first picture stars a new find, Hafeez Jehan, wife of an I.C.S. Officer, with Rehman and Veera. N. A. Mansuri wrote the story and is also supervising the production of the picture which is being directed by Subodh Kumar. Santoshi has written lyrics for the picture while music comes from C. Ramchandra.

"Nadiya-ke-Par" is being produced and directed by Kishore Sahu and stars Kamini Kaushal with Dilip Kumar and has a supporting cast of veteran artistes like David, Maya Banerji, Gulab, Sushil Sahu etc. C. Ramchandra is again responsible for the music of this picture.

Najam Naqvi is directing "Actress", a social picture from the story written by Khwaja Ahmad Abbas. Rehana, Prem Adib and Meena are assigned the stellar roles while the supporting cast is led by David and Misra.

MOHAN PICTURES (Andheri)

Mohan Pictures started their monsoon production programme with the 'Muhurts' of three new pictures, namely (1) "Policewali", starring Anil Kumar and Husnara and directed by A. M. Khan; (2) "Jadui Sindoor", starring several well known as well as new stars and directed by Naseem Sidique and (3) "Hind Mail", starring Prakash, Amir Karnataki, Iqbal and Rafique Ansari and directed by Nanubhai Vakeel. All the three pictures are making rapid progress.

At the studios as many as seven other pictures of independent producers are also under shooting at the various stages.

VIRENDRA CHITRA (Bombay)

A new concern launched under the name of Virendra Chitra has produced its maiden picture, tentatively called "Jagruti". The story is written by Manohar Ghatwai who is also directing the picture.

A newcomer to the screen, Ravikant is assigned the stellar role and the cast includes Mohna, Manohar, Bhim, Lalita Chandrahans and Devaskar. Jal Irani is responsible for the camera work and K. Narayanrao is directing the music. The picture is expected to be released in a short time.

THE SCREENS (Bombay)

This enterprising distributing concern has acquired for distribution Gemini Studios' (Madras) Chandralekha in Hindi which is reported to have taken more than three years to produce and cost the producers three and a half millions of rupees. It is now nearing completion.

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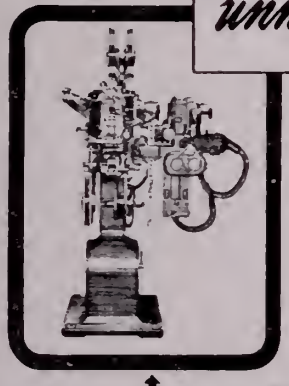

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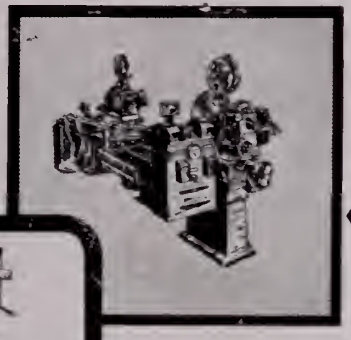

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First Russian Colour Film in Hindustani was previewed at the Regal Cinema in Bombay on 18-6-48.

The Home Member Mr. Morarji Desai | **The Prime Minister Mr. B. G. Kher** | **The Host Mr. V. G. Sayadiants and daughter**

Aga Jani Kashmiri, Pandit Indra and Bharat Vyas have written the dialogue and songs for this picture and some front rank songsters and songstresses have given the play-back of the songs. It is scheduled for release simultaneously at several stations in Western, Eastern and Northern India.

Another picture to be shortly released through the Screens is "Nek Dil", produced by the Light House Productions which stars Smriti and Pran in the main roles and has a supporting cast led by Begum Parveen, Ramesh and Nazar. The picture has been produced and directed by G. A. Thakur.

GREATER BOMBAY PICTURES (Bombay)

"Shakti", the maiden production of this new concern is ready for release. The story, scenario and dialogue for the picture were written by Mr. S. I. Hasan. Produced by Mr. Bashir Kazi, the picture has been directed by Mr. S. I. Hasan and has a rich cast of artistes like Suraiya and Karan Diwan in the leading roles supported by Mumtaz Ali (Bombay Talkies fame) Sofia, Maya Devi (Bombay Talkies fame) etc. It also introduces a new comer, Seeta Bose. Songs for the picture were written by Asad Jafri and Ram Prasad and Azam Beg have been responsible for the music.

SHREE AMAR PICTURES (Calcutta)

"Shadi-Ke-Baad", their first production, produced under the supervision of producer B. R. Tandon is now awaiting release. The picture has been directed by Pran Mehra and Billo Mehra and the cast includes Jyoti (Devar fame), Amarnath, Sunder, Parbati, Iftkhar and many other new finds. Music has been directed by Mr. K. P. Sen while C. L. Kavish and Rangesh are responsible respectively for the dialogue and songs of the picture.

The company have already started the shooting of the second social picture to be called "Baap-ki-Bhool" at the Indrapuri Studios.

AJIT PICTURES (Bombay)

Their maiden social picture in Gujarati, "Gunsundari", celebrated its silver jubilee in Bombay last month, and has achieved very good success at Surat, Baroda, Jamnagar, Rajkot and Ahmedabad. The picture is still running at the local Swastik Cir and is very popular among jarati speaking spectators. the first picture in Gujarat attain such popularity.

SHREE RANJIT MOVIETONE (Bombay)

Directed by Manibhai and starring Khurshid (Jr.) jum and Nihal, "Bichhade lam" is the next change at Imperial, while director R chandra Thakur is progres rapidly with "Jai Hanuman mythological picture sta S. N. Tripathi, Kailas , Ni Roy, Babu Raje and Keshav

Director Taimur Behram is busy with "Bhool Bhoolai a musical comedy starring Jan, Zeb Kureishi, Bhudo Ad Laila and Pessi Patel. Dir Prahlad Dutt has compl "Mitti-ke-Khilaune" starring gar, Karan Diwan and N Roy. The following Ranjit ductions are awaiting rele (1) *Kaun Hamara.* (2) *La Mein Ek,* (3) *Duniya Ek S* (4) *Pardesi Maheman.*

ALLIED ART PRODUCTIONS, LTD. (Bombay)

"Gajre" the maiden pictur this concern is progressing rap with a cast of reputed art like Suraiya, Motilal, Gita Na

Gita Bali gives brilliant perfo ance in Oriental Pictures' "So Raat" now running at Laming

the millions of homeless in Bombay Dixit is seeking shelter under plank of a wooden wall and the company of a dog in All-India Pictures' social, "Pugree".

N. Kabir and Sankatha Pra-
G. S. Nepali has composed
songs for the picture and the
c direction comes from Anil
as. R. D. Mathur, previously
cameraman of the Bombay
ies, Ltd., a Hollywood train-
ine photographer is handling
camera as well as directing
picture. Khaqan Husain has
en the screenplay and the
gue.

MA FILMS (Bombay)

is newly founded concern.
nterprise of Messrs. Varma
ners, has acquired the entire
bution rights of Oriental
res' 'Sohag Raat', which was
sed at three theatres simul-
ously in Bombay, namely,
lsior, Lamington and Chitra
g the last week of June.

PRAKASH (Bombay)

e maiden production of this
rn, "Jalsa" is awaiting re-
Pandit Indra and Vajoo
k have written the story of
picture and Ramesh Gupta
omposed the songs. The mu-
score comes from Ram Gan-
and Sharad Shukla has di-
l the dances. The picture has
directed by Kamlakar. It
Gita Bali and Ramesh Au-
in the leading roles with Tara, Shyama, Nilkanth Tiwari, Raj Adib and others providing the support.

SHANTI LOK CHITRA (Bombay)

This new producing concern has completed its first production, 'Gopinath", starring Raj Kapoor with Tripti Mitra and Latika. Written, produced and directed by Mahesh Kaul, the picture gets its musical score from Ninu Muzumdar. It has a delicate love story as its theme with good songs and drama, and the producers are expecting it to be a successful first venture.

JAGAT PICTURES (Bombay)

Their maiden production, "Veena" is expected to be released shortly. Hemavati's dances, Yakub's comical antics, good performance by Sulochana Chatterji, Veera and Rehman and Anil Biswas' music, are the pictures' great points. Plans and preparations for their second picture are fast progressing.

BHOOMRADDI PRODUCTIONS (Bombay)

Directed by the late Winayak and starring popular artistes like Shanta Apte and Shahu Modak with a supporting cast led by Winayak himself and consisting of Baby Nanda, Salvi, Lata, Jaimala, Samson, and Janki Dass, "Mandir', their maiden production produced by proprietor B. V. Bhoomraddi is awaiting early release in Bombay.

JEEVAN JYOT KALA MANDIR (Bombay)

"Dukhiyari" is the name of this

Bharat Bhushan feels amused at Kesari's antics in "Batohi", T. K. Screen Classics' forthcoming picture.

concern's maiden social which has an imposing cast of artistes like Surendra, Meena, Trilok Kapoor, Ranjit Kumari, Ramesh Mahta, Majnu and Bhudo Advani. It has been produced and directed by D. K. Ratan and Gyan Dutt is responsible for the musical score. Messrs. Maya Films have secured the world distribution rights of the picture.

Their next picture, entitled "Magar Kyun?" is expected to go on the sets shortly.

CHITRA PRODUCTIONS (Bombay)

This concern's maiden production "Aaj Aur Kal", a story of Gandhinagar, the city of the future, is now complete and is awaiting release. Written and directed by Khwaja Ahmad Abbas, "Aaj Aur Kal" presents Naintara and Shyam in the leading roles supported by Nita, Rashid Ahmed and Arif (as John Pardesi). Music has been directed by Khurshid Anwar.

BHAGWATI PRODUCTIONS (Bombay)

Messrs. Evershine Pictures have secured the Bombay Presidency distribution rights of three pictures of this concern, namely *Rewaj, Apala,* and *Sati Narbada.* Of these, "Rewaj", a social picture starring Ishwarlal, Paro, Mubarak and Jilloobai is expected to be released shortly in Bombay. "Apala" a historical picture, is now in the editing room. Paper work for the third picture. "Sati Narbada", a mythological, is now complete and Ishwarlal is busy selecting the cast for it.

BASANT PICTURES (Bombay)

Their jungle thriller, "Mala the Mighty", distributed by the Basant Film Distributors was released at the local Taj Talkies last month. The company has acquired the distribution rights for the Bombay presidency of Kuldip Pictures' maiden picture "Papiha-Re", a musical social starring Akhtari, Amarnath, and Asha Posley, and directed by Dawood Chand.

PARKER FILMS (Bombay)

Written and produced by Prof. Parker, "Basant Panchami" a social picture of Messrs. Parker Films, stars "Khurshid (Jr.)" and Altaf in the leading roles and has a supporting cast of sev well known artistes like Bh Advani, Trilok Sharma, L Kumari, Cuckoo, D. Babulal Mirza Musharraf. Songs for picture have been written by heer Kashmiri and the mu comes from Inayat while D. bulal has directed the dan Pandit Girish wrote the scre play and dialogue for the ture.

Tripti Mitra looks like eavesdr ping in Shanti Lok Chitra's ma en social "Gopinath", produ and directed by Mahesh Kau

SHANTI PICTURES (Bombay)

"Kuchh Naya", their mai picture, was seen recently a private show by the Home M ster, Mr. Morarji Desai, Mins M. D. D. Gilder and other p minent Congress leaders. Home Minister congratulated producers for the novelty of theme and a new angle of tre ment.

Mr. William H. Wells (left) Chief of Film and Television Section of the U.N.O. and Mr. Jean Benoit Levy, Head of the U.N.O. Film Division— the two men principally responsible for producing the three slanderous films: "Mother", "Child" and "Community". And they don't regret their dirty work!

AT HOME AND ABROAD

WISDOM AT LAST

Bombay, May 30.

The Government of Bombay as cancelled its orders directing at the doors of the cinema uses should be kept closed when y of the National Songs is be- g played.

PEACE BE TO HER SOUL

Hollywood, May 29.

Dame May Whitty, the inter- ationally known British charac- r actress, died here today, aged 2. She had been in failing health r several weeks.

ALL FOR SHANTA APTE

Surat, May 23.

A crowd of about 10,000 music vers, collected in a marriage ndal here last night to listen to hanta Apte, a popular film arti- e and songstress, became unruly hen they were informed that the rtiste had refused to sing in an en pandal.

The disappointed crowd jostled and fro and damaged the pan- al and the illumination arrange- ents. Stone throwing was also ported before the Police arrived nd resorted to lathi charge to sperse the crowd. A number of ersons are reported to have been jured while about 11 persons ere taken into custody. Armed olice stood guard in the locality roughout the night.

NEW FRENCH INVENTION

Paris, May 26.

Two Frenchmen have invented lens which, if placed in an or- nary film camera using ordinary gative, will make colour film.

French newspapers reporting is today say that it is hoped at 300 French cinemas will be ing the film by the autumn.

The new lens, which is the pro- ct of research by the brothers rnand and Lucien Roux, is aimed to be very simple and to ve good natural colours.

To the naked eye the film de- loped from a Roux negative oks like an ordinary black and hite reproduction and it is only en it is projected on a screen rough another Roux lens that e colour effect is achieved.

ROOF MEETS FLOOR

Lucknow, May 24.

The auditorium of the Mayfair cinema was turned into a virtual bedlam last night when, during the night show, part of the hall's roof came down with a deafening roar.

Five persons were seriously injured as the dislodged masonry fell down in the darkness raising a cloud of dust and leaving in the roof a gaping hole about 20 feet by 10.

A dust storm was raging outside and the dazed spectators made a rush for the doors as the crash was first heard, believing the building had been struck by lightning.

The show was abandoned. The injured are in hospital.

EZRA MIR IS ALSO IN IT!

New York, May 27.

Mr. Ezra Mir, the Indian film producer, now in America, said today that several film producers, both in India and in Britain were interested in making a film of the life of Mahatma Gandhi, and added that he himself might attempt the biography on his return to India next autumn.

ADEQUATE PRECAUTIONS!

Bombay, May 28.

As reported to the Standing Committee today, by the Municipal Commissioner the Commissioner of Police and the Commissioner of Excise, Bombay, have agreed to issue or renew the licences for the storage of chemicals and celluloid in residential premises only on the strength of a "No objection Certificate" from the Municipality.

In his report providing additional information about the disastrous fire which broke out at a residential premises at Thakurdwar in May 1946, killing five persons and injuring three others, the Commissioner stated that no licences were asked for and issued by the Municipality to the occupants concerned for storage of chemicals, celluloid and acetone which were partly responsible for the outbreak of the fire.

The premises, however, had been licensed by the Commissioner of Police and the Commissioner of Excise, for cellulose paint and methylated spirit.

As far as the Municipality is concerned, the Commissioner said, the grant of licences for the storage of inflammable or dangerous materials in residential buildings is controlled by prescribing certain requirements from the fire risk point of view, in order to minimise risks to human life and property.

If the storage is in a purely re-

Krishna does not look like appreciating Kesari's joke in "Batohi", T. K. Screen Classics' forthcoming release.

sidential locality, a licence is generally refused. The precautions taken at present by the Municipality, says the Commissioner, are adequate.

(It is clearly proved by the latest fire at Chowpatty Chambers.—Ed.).

MICKEY ROONEY DIVORCED

New York, May 28.

Betty Jane Rase Rooney, wife of movie star Mickey Rooney, won an uncontested divorce an property settlement of more tha 1,25,000 dollars, after testifyin that pint-sized Rooney told h to "go back to Alabama with th rest of the hicks".

The stormy marriage ende with Mrs. Rooney—who is a foo taller than the actor—bein awarded 100,000 dollars over te years, 25,000 dollars to buy house and 5,000 dollars yearly fo the support of their two son Rooney guaranteed to pay for th children's education.

THAT IS WISE INDEED!

Simla, May 31.

Cinema exhibitors in the pr vince have been directed by th East Punjab Government to sto playing of any kind of Nationa Anthem at the end of the pictur and to show instead the Nationa Flag on the screen for an instan

Violation of this order, whic comes into force with immediat effect, is punishable under Rule of the Punjab Cinematograp Rules 1911.

AGAIN A JOB FOR NEHRU

New York, June 4.

"Variety", the American ente tainment trade journal, reporte that the film "India Speaks" which had been banned for exhibi tion in London for 15 years, "ha been finally passed by Britain".

The picture an 80-minute docu mentary, was made by America producer Walter Futter, who re cently returned to the Unite States after a two-and-a-hal months' trip to England.

"The Film", states the journa "is now being booked in Britai following issue of a licence by th London County Council".

Mr. Futter said the picture wa submitted to the London Count Council after the Censor refuse to consider it.

"The recent withdrawal of Bri tain from India is understood t have been responsible for th London "green light", adds "Va riety".

OPERATOR'S FATAL FALL

Bombay, June 4.

Suresh Kumar Appa, an opera tor in Kismet cinema, Prabha devi, went through a small doo

We apologise for keeping you waiting

Apart from the question of 'quotas' and raw materials, it takes a long time to make a Favre-Leuba watch - because, each watch must be the perfection of true craftsmanship. So we are sorry to keep you waiting, but be patient and one day you can be the proud possessor of a watch by Favre-Leuba

FAVRE-LEUBA

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arvati, Premkumari and Tandon seem uneasy and worried over some aughty problem in "Shadi-ke-Baad", Shree Amar Pictures' maiden social.

the terrace of the building to e roof made of cardboards over e balcony. It appears that one the cardboards gave way and slipped down with his head be- seriously injured. He died a ort while after his admission to e K.E.M. Hospital.

A PIONEER PASSES AWAY

Paris, June 6.

M. Louis Lumiere, pioneer in e French cinema industry, died day in Bandol, Southern Fran- after having been ill for seve- years.

M. Lumiere, who was 85, heard Paris audience shriek and run years ago when he showed m his first film picture of a in steaming into a country tion.

He was born on October 20 52, the son of a sign painter o was struggling to make a liv- out of the then new art of otography.

He lived to see his newest in- tion, three-dimensional films, own on public screens to audi- es wearing specially coloured sses but he died before the -dimensional ones were evolv-

Working always with his bro- r Auguste he was one of the t exponents of films instead of tes for cameras and in 1899 in- vented a camera to take a circular panorama.

DAVID'S SPORTSMANSHIP

Bombay, June 6.

India's Champion Weight-lifter Moni from South India realised just 24 hours before his departure to London for the Olympics that he had no woollen clothes!

David Abraham, well-known in Indian film circles as David, one of the Vice-Presidents of the All-India Weight-lifting Federation, who casually came to see Moni, drove with him in a taxi straight to Weldons and purchased for Moni a woollen suit, a flannel pant, a winter coat, woollen socks and a leather kit-bag. This lightened David's purse by Rs. 400 but that made Moni well-equipped for the trip thanks to the generosity of his official who proved an exception to the general rule and thought of his competitor first.

UNHEARD OF EVER BEFORE

Hollywood, June 10.

Eddie Cantor, the film and radio star, and his wife celebrated their 34th. wedding anniversary yesterday by announcing a donation of 5,000 pound of rice to CARE, the Overseas Relief Agency.

This is in line with the comedian's appeal to give rice for overseas aid. But 34 years of undivorced wedlock in the life of a movie artiste is something that may well be called phenomenal.

ANOTHER SULTANA IN IT

Bombay, June 3.

Mrs. S. M. Yasmina and Abdul Satar Abdul Gaffur, described as her Secretary, residents of a flat at Garden Road, Colaba, were arrested yesterday by a Vigilance Branch Inspector on the charge of living on the immoral earnings of yet another alleged actress, Miss Sultana.

It was stated that the woman and her Secretary received Rs. 200 from the bogus customer put up by the Police and allowed Anwar Sultana to go with him to a City Hotel where he wanted to take her. Bookings in the hotel being full, they were learnt to have returned to the flat, where the police are learnt to have collected the necessary evidence.

HOLLYWOOD HONOURS EDITOR PATEL

Hollywood, May —.

Mr. Baburao Patel, well known in film circles in Bombay, dropped in for tea the other day with his beautiful actress-wife, Sushila Rani, star of "Draupadi", and his equally lovely daughter Sheila. Both the girls have caused much comment by their soft feminine charm and exquisite features. The family have been entertained by many of the film personages. They have also visited most of the studios and met a great many of the stars.

Sushila Rani who, I understand is one of the "first ladies of the Screen" in India, surprised me by saying that she is a professor of botany and used to be a teacher before she became a screen actress. Brains with so much glamour is a rare combination. I couldn't help wondering why Sheila too was not in show business. With her looks and warmth of personality she should be a hit. (From Hollywood Diary by the Illustrated Weekly's Hollywood correspondent Nora Laing: I. W. Bombay, 23rd May 1948).

BOOKING CLERK IN FOR A YEAR

Delhi, June 5.

Om Prakash, a booking clerk in a local cinema, who was entrusted with a sum of Rs. 4,961 on November 27, 1945, was accused of having misappropriated part of the money after depositing only Rs. 2,725 out of it in a bank. On being tried for the offence he was found guilty and sentenced to a year's rigorous imprisonment by the Special Magistrate, yesterday. Accused pleaded guilty.

SABU FOR AN INDIAN FILM

Hollywood, June.—

Once more there is news that a picture is to be made in India. So often have we been disappointed —in the end film has been "shot" in Hollywood—that I hesitate to say anything definite. I am told by Mr. Victor Stoloff, who is to produce and direct the film, that very certainly "Sabu", as it is to be called, will also star the actor, Sabu, and it is to be both produced and financed in India. The rest of the cast has not yet been decided upon. (From Hollywood Diary of the Illustrated Weekly of India by its Hollwood correspondent Nora Laing—I.W. dated 20th June '48).

BRAVO, STUDENTS!

Kanpur, June 8.

Half a dozen persons were injured, two of them seriously, as the result of a clash this evening between a batch of students and the staff of the local Nigar Talkies. The clash is reported to be a sequel to an altercation between the gate keeper of the cinema and some students who wanted to enter the hall with concession tickets. The gate keeper questioned the students' identity.

The situation was brought under control when the city Magistrate accompanied by the Police arrived at the scene. The police arrested the manager of the cinema and four other members of the staff for alleged rioting.

CHAPLIN'S NEXT

Hollywood, June 19.

Charles Chaplin is planning to make two pictures after his "Monsieur Verdoux" in which he plays the role of an unemployed bank clerk who turns murderer. Both the new films will be romantic comedies but the plots have not yet been revealed. He said that they would have no political or social significance. Chaplin will direct both films and act in one.

PAID WITH LIFE TO SEE SHOOTING

Jamnagar, June 8.

A crowd of about 75 men dropped into the waters of a lake from the roof of a boat shed which crashed under their weight. They were watching the outdoor shooting of a Gujarati picture. Two dead bodies were found next day on the shores of the lake while three persons are still missing and feared to have been drowned. Twenty others who were injured were removed to hospital.

DURGA KHOTE IN ENGLAND

London, June, 18.

Durga Khote, star of 32 Indian films, now on her first trip to Britain told a news agency that she was thinking of making her 3[illegible] picture in England. "I would l[illegible] to make a film in British stud[illegible] with their super technical resou[illegible]es", she said, "but nothing d[illegible]nite has been arranged yet."

In Greater Bombay Pictures' maiden production, "Shakti", Suraiya will be seen in the fullest bloom of her youthful charms.

LADIES IN RIOTOUS MOOD

Bombay, June 18

A crowd of women spectat[illegible] who collected to see the zena[illegible] show of a Hindi picture runn[illegible] in a local theatre went into fu[illegible]ous demonstration of their dis[illegible]pointment and annoyance wh[illegible] told that the zenana show w[illegible] cancelled for some reasons not [illegible] be revealed. They have appea[illegible] to have broken some win[illegible] glasses and pieces of furniture [illegible] side the theatre.

NEW INDO-BRITISH VENTU[illegible]

London, June 18

The life story of Mahat[illegible] Gandhi is to be brought to [illegible] Indian screen by a new compa[illegible] East-West Film Production, j[illegible] registered. With joint Indo-Bri[illegible] capital, the directorate inclu[illegible] Lord Sinha and the British f[illegible]men, John Sutre and F. W. B[illegible]er. The company plans studios [illegible] India. The story of Mumtaz M[illegible]al is also understood to [illegible] included in the schedule of Ind[illegible] subjects for filming.

"UNSUSPECTED" UNDER SUSPICION

Dacca, June 2[illegible]

The Government of Bihar h[illegible] directed that the film "Unsusp[illegible]ed" produced by Messrs. War[illegible] Brothers, shall be deemed to [illegible] an uncertified film in the whol[illegible] the Province of Bihar.

A month previous to this [illegible] same film was banned as unfit [illegible] exhibition in the province [illegible] Madras by the Government [illegible] that Province.

MR. BABURAO PATEL

New York, June 2[illegible]

Editor Baburao Patel was o[illegible]rated upon on the 23rd inst[illegible] for duodenal ulcer at the Roo[illegible]velt Hospital, New York, by [illegible] White. The operation was s[illegible]cessful and Mr. Patel's condi[illegible]n is excellent. He is progressing [illegible]tisfactorily.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

BOUQUET FOR JUDAS!

"I concur in toto with all the ints raised in the column "Bom- y Calling" under the sub-head- gs 'Thou Shalt Not Walk Out' d 'No National Anthem' in ur June issue and I wish to ex- ess my great appreciation to writer for having given ex- ession to his views which en- ely coincide with mine."

)MBAY. *P. V. N. Swamy.*

MISERLY LIBRARIES

I regret very much to write to u a few lines of my bitter dis- pointment in not seeing a copy "filmindia" provided in our blic reading room and library. our public reading room the thorities are providing to the blic many monthly magazines lt they are not providing a copy "filmindia" even though many nplain. They provide some ty magazines which according my opinion should be burnt in public square. If a copy of mindia" is provided in a pub- free reading room many people benefited by that in many ys (for example) by your nthly reviews of pictures they know which picture is bad l which picture is good and rth seeing. I hope at least from t month the authorities will vide a copy of "filmindia" ry month, and stop other dirty gazines."

LLARY. *G. Ramachandra Rao*

FILM ABOUT FILMS

I do not know whether it has ck anyone to produce a docu- ntary film on Motion Pictures India—its birth and growth. e might begin the documentary h the efforts of the pioneer of ian Film Industry, Dada lke, with his "Harischandra", rapid growth from silent pic- es to talkies, the silver jubilee brations and so on. Besides, ors and Actresses, Producers ectors, Film journalists and portant executives of film stu- s, dead and alive, should pass through the film. A few outstanding shots from old pictures, a song of Saigal, Pankaj Mullick, Kannan, Sushila Rani, etc., a dance sequence from Udai Shankar's "Kalpana", a short length of Wadia's stunts, all these will go to make the film if produced with imagination and skill, a first class entertainer besides being a documentary at the same time."

MADRAS. *P. Raghunathan.*

PROGRESSING BACKWARDS

"Last night I happened to see the "Flying Man", a Roshan Picture, and I find this is only a verbatim version of the silent picture, the "Three Musketeers", produced by the late Douglas Fairbanks, Sr. about a quarter century ago. Our plagiarist has cunningly introduced a new feature in this play, the flying stunt, in order merely to give a new title to this Hindi version.

"What a poor imitation of a great story! Though I saw the "Three Musketeers" some 20 years ago when I was too young to appreciate it, I can still recollect the thrilling feats performed by Douglas Fairbanks, Sr. as the hero, the intriguing plots and counterplots employed by the wily minister (Richelieu) and the hero to frustrate each other, the secret love scenes between the Queen of France and the Duke of Buckingham, the pomp and splendour of the French Court etc., etc. How beautifully the story was portrayed in that silent picture, and how skillfully the Three Musketeers and the hero handled their swords against an army of musketeers!

"But in this Hindi version our three musketeering leaders of the Azad Fouj look and act like buffoons, and their sword-play is also clumsy and the King looks like a Serang of the Irrawady steamboat, often uttering 'okey' and 'okey'; and the Mahamantri, instead of posing as a great scheming statesman as Richelieu, appears like a bumpkin simply blinking and staring here and there; and the whole show is ridiculous. In comparison with that "Three Musketeers" this "Flying Man" tamasha looks like children's play. Oh, what a pity this Roshan picture producer could not bring out even a quarter of the standard reached by Hollywood a quarter century ago!"

RANGOON. *H. A. Rahman.*

Nigar and Karan Diwan are cast as principal players in "Mitti-ke-Khiloune", Ranjit's forthcoming social.

VEERENDRA CHITRA *presents*

JAGRUTI

Featuring

RAVIKANT * MOHNA

MANOHAR * BHIM

LALITA * CHANDRAHANS

DEVASKAR *and others*

Story & Direction
by
MANOHAR GHATWAI

Photography
JAL IRANI

Audiography
ADI IRANI

Music
K. NARAYANRAO

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RAJ ADIB ★ OM PRAKASH SHARMA

BRAHMABHATT

TRIBHUVAN SINHA

&

A Host of other stars

★ ★ ★ ★ ★

STORY :
Pt. INDRA
&
VAJU KOTAK

★ ★ ★

SONGS :
RAMESH GUPTA

★ ★ ★

DANCES :
SHARAD SHUKLA

★ ★ ★

MUSIC :
RAM GANGULI

★ ★ ★

DIRECTION :
KAMLAKAR

★ ★ ★ ★ ★

A DANCE-CUM-MUSICAL THAT WILL INTRODUCE NEW TRENDS

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'Q' HERE!

All of us must have a bitter rience in purchasing tickets re the commencement of the v. Everyone in the crowd tries urchase his ticket first. The e have been caught red-hand-accepting bribes from the ndas and allowing them to hase as many tickets as they . Thus they get a chance to their purchased tickets to e who cannot obtain tickets the 'window' due to the rush. If the matter is rted to the management of the mahouse, they either pay lit-attention towards it or plead r innocence. Evidently the le chain of the management is upted. No doubt advance king saves time and trouble for this also we have to grease palm of the man concerned I mean to say is that the kmarket is in full swing at cinemas.

We can hound this nuisance when we instil the necessity tanding in queue in the mind ir ignorant masses. The queue m is very essential and we y that Government can also a lot in training up the cine-ers for having this quality ained in them. They can ask the cinema owners to exhibit slides requesting their patrons to stand patiently in a line while purchasing their tickets.

"Will our National Government look into this matter and extend their helping hand to drive away this anti-national element?"

KASGANJ. *B. Chakraverty.*

SAR KA "DARD"

""Recently I went to see Kardar Productions' "Dard". I really wonder very much why these so-called directors and producers do not quit the field before it is too late. Pictures like "Dard" instead of being a source of entertainment only give rise to 'dard' (ache) in one's head."

NEW DELHI. *Puran Chandra.*

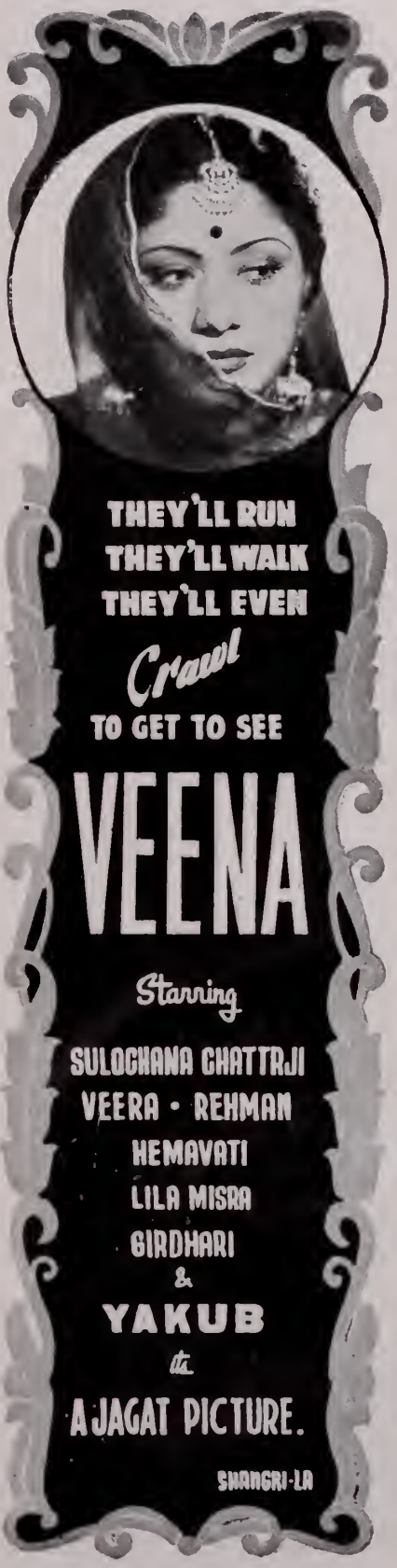
CINEMAS OR MURDER CHAMBERS?

"On 23rd night the roof of "Mayfair" (an English picture house) collapsed due to a dust-storm causing serious injury to five persons, who are progressing in the hospital.

"It was surprising that the cinema owners were allowed to screen the shows the next day with the damaged roof, which was only patched up.

"On investigation it was found

rat Bhushan is giving some happy news which delights Begum Para Nazira in Oriental Pictures' "Sohag Raat" released through Varma Films.



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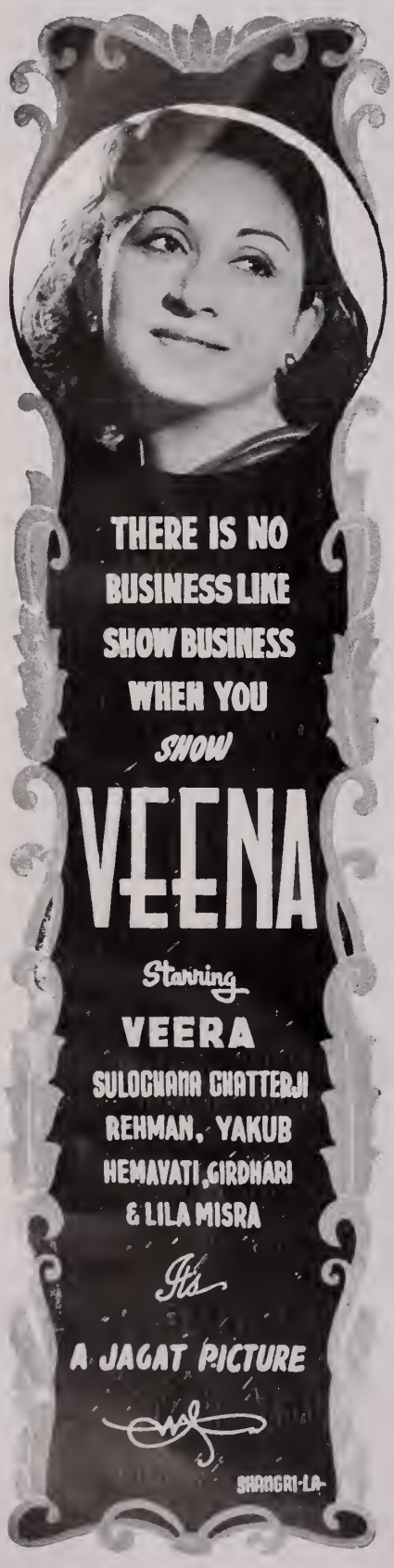

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that the fall was entirely due to defective structure. Certain technical points condemning the masonary work were also brought to light. In such big cities where plans of the buildings are said to be approved by the Municipal Boards one sees such unhappy results. What to say of smaller places?

"I may also add that there are some other cinema houses in this city having faulty structures, and are a source of danger to the cinema going public. The roof of one cinema house actually trembles when all the fans are working during the shows.

"Who is to be brought to book —house owner or the Government, who sanction the plan? whoever, it might be, I request you kindly to impress upon the cinema-house owners and the Government through your valued editorial the importance of the matter."

LUCKNOW. *K. P. Srivastava.*

BRICKBAT FOR BADAMI ASHOK AND SHANTA APTE

"Just imagine Ashok Kumar as Abhimanyu and Shanta Apte as Uttara. Can you tolerate such insults to the "Mahabharata" and the "Pandavas"?

"Producers and directors have no right to show their whims l this. Have they?"

GAUHATI. *Niren Boroo*

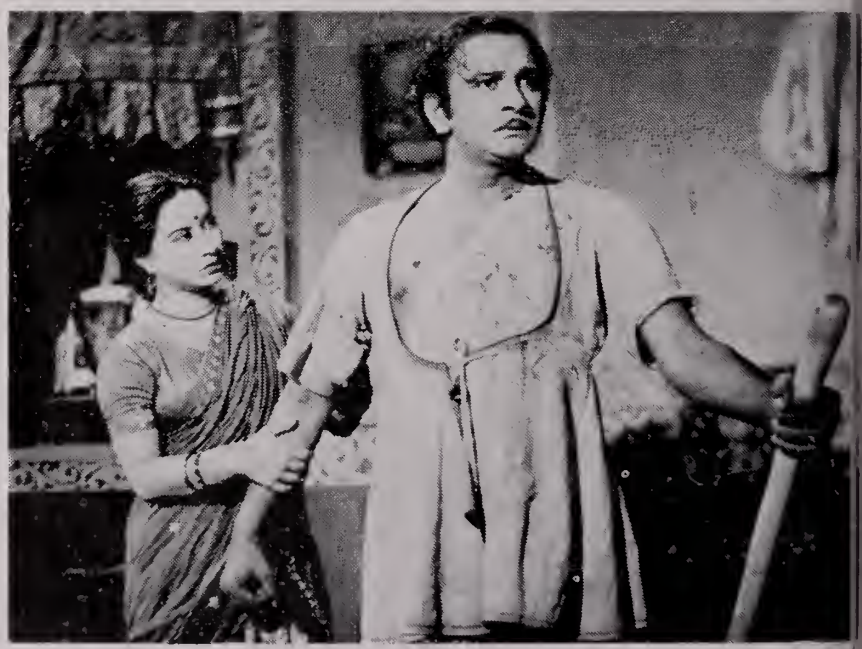
KARDAR AND 'KALIJ'

"The other day I went to Kardar Productions "Natak" r ning at the 'Kumar Talkies' Delhi, featuring Suraiya and favourite hero 'Amar'.

"What a hero he has select having neither good features a good cut. Mr. Kardar, who o gave us beautiful pictures l 'Sharda', 'Shahjehan', and latest but one 'Dard' was ne expected in choosing such a pair for his 'Natak'.

"And what a college life he depicted; with only one typi Hosteller having neither a fri nor any chum. I too had bee college student for full five ye but neither I saw such an id solitary student nor this type a washer woman. College stude are mostly from rich families keep plenty of clothes. Never d a need arise to go to the wash man emphasising the immedi need for the clothes.

"Why don't you call on a c ference of all such speedily teriorating directors, and sincer advise them either to leave very profession or improve standard, hence relieving us fr



Paro seems to be preaching non-violence to Ishwarlal in "Revaj", Bh wati Pictures' forthcoming social.

ing anaemic heroes and idiotic
ly looking heroines?
"It is only through "filmindia"
at such people can be cured of
ir idiotic ideas. that are given
us through the movies."
HAZIABAD. *K. G. Mathur.*

SK THE "GENIUS" HIMSELF!

"In "Sindoor" Shamim is seen
ing out of Sahu's house with
r only child running a danger-
s temperature in the face of the
evitable toofan and barish". I
as pained and shocked to see a
ector of Kishore Sahu's calibre
dulging in such unreal melo-
amatic scenes. Do you think
at any mother would take out
r sick child under such condi-
ons and invite death on her
by? That scene was definitely
ainst nature. And why then
d a genius like Kishore do
at?"
M. Vasudevan Nair.
UTHIYARA.

MEMO TO GEMINI VASAN

"I hope, you remember, some
ars back when there was foot-
e control for raw films, in jus-
ication for a greater footage for
uth Indian films, Mr. Vasan,
Gemini boss was reported to
ve drawn a triangle with its
ex down to represent whole of
dia and the bottom portion of
at triangle (a smaller triangle
t by cutting the original one
rizontally somewhere in its
ddle) to represent South India
d to have argued that South
dian films were having a mar-
t only within the smaller tri-
gle and the entertainment re-
irements of that area demanded
greater footage.

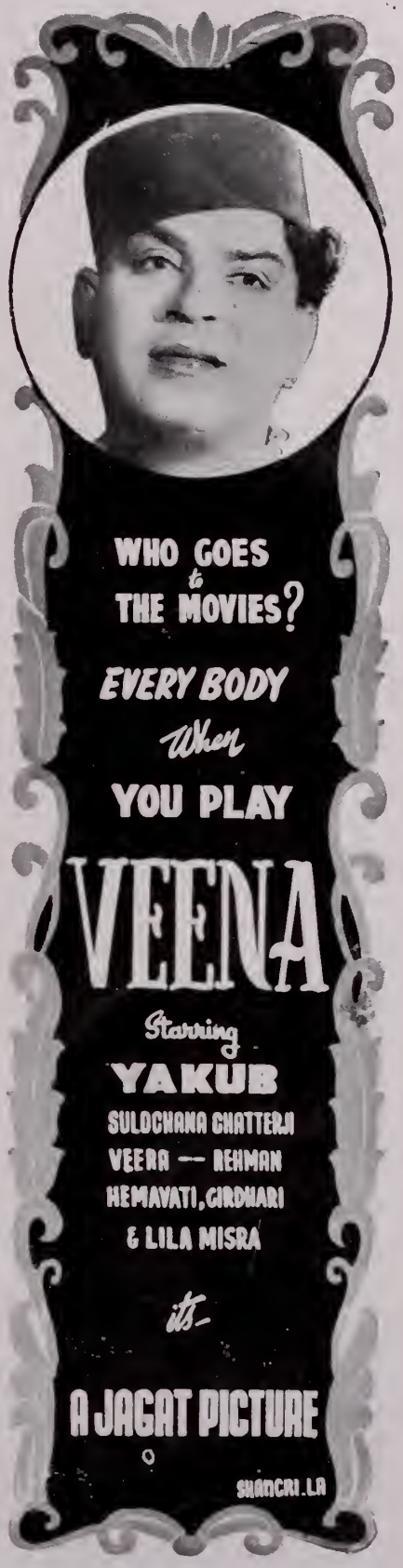
'But I don't know why his
est 2 million rupee production
andralekha' for which, it is
noured, he is contemplating the
bbing in several languages in-
ding English, is nearly 19,00'
t. Is he going to first cut the
necessary portion which is
re than one-third of its length
fore dubbing or is he going to
ploit the dubbed versions also
y in the area of the smaller
angle where even the Tamil
sion, in spite of some good set-
gs is getting only a luke-warm
eption on account of its weak
story and wrong casting? His "Himalayan" publicity is, I think taken as just 'Much ado about Nothing', by the people here."
MADRAS. *A. Vedamurthi.*

NO HOPE?

"I have been regularly going through the reviews of Indian films published every month in your esteemed journal. Of late there has been a deterioration in our film production. Any money spent on these films is nothing but a waste not only of hard-earned money but a waste of our precious time, energy and everything. The main reason for this state of affairs is the masses of the people have a liking for such films. 'Mass appeal' seems to be the basis of our present films. If our producers can dig more money by giving us mere 'box office' hits without caring for realism, why should they worry what film critics say about their pictures? So long as our standard of education is not raised, there is no prospect of any improvement on the film front".
BOMBAY. *K. N. Rao*

ON ENTERTAINMENT TAX

"Months have passed after India had attained her independence. But the Entertainment Tax is still being collected from the Public at the rate of one anna in every four annas. This is rather disproportionate. Though this falls heavily on the peoples' means in all corners of the Bombay Presidency, it does not draw the attention of either the Provincial or Central Government. Some politicians shower praises on the Government Representative, the Finance Minister, for his plans in whipping out the deficit in his budget by taxing beneficial entertainment. They hardly realise how he taxes the poor man's cheap entertainment by which he relaxes himself from hard work in his humble walk of life. The labourer for instance is hardly hit all the more because he needs such entertainment like the Cinema to refresh himself from his dull and monotonous existence. Cinemas, apart from giving entertainment, are also a fruitful source of education to the poor man.



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The imposition of taxes on beneficial entertainment, therefore, is nothing but gambling with the people. One can understand the imposition of taxes on liquors, tobacco and other undesirable articles. Taking part in useful entertainment is not a vice and hence the withdrawal or at least a substantial reduction of the tax on entertainment like Cinema is absolutely necessary in the best interests of the people.

"One of the ways in which Government may tackle this problem is to fix standard rates for different classes of entertainment according to the capital outlay on the Public entertainment houses and Theatres and to levy a fair percentage as tax from the daily, monthly or annual income. The Government may very well review these standard rates from time to time for modification if necessary according to the prevailing circumstances."

POONA 2. *A. Krishnamoorty.*

WHY NOT EDUCATIONAL FILMS?

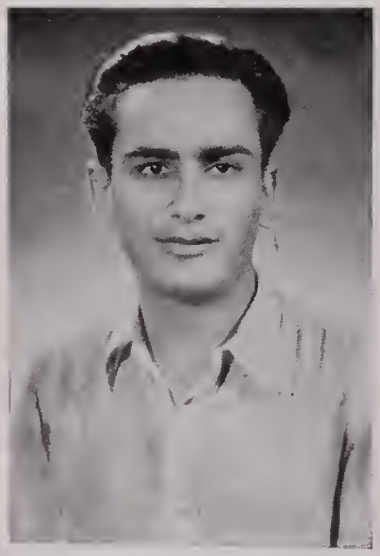
"I read with great interest the article entitled "Why Blame Edison" in 'Woes & Echoes' in your June '48 issue. I sincerely agree with the views expressed by the writer.

"I also have left going to cinema of whatsoever type since last six years, and have determined not to visit cinemas in the rest of my life as no benefits are gained.

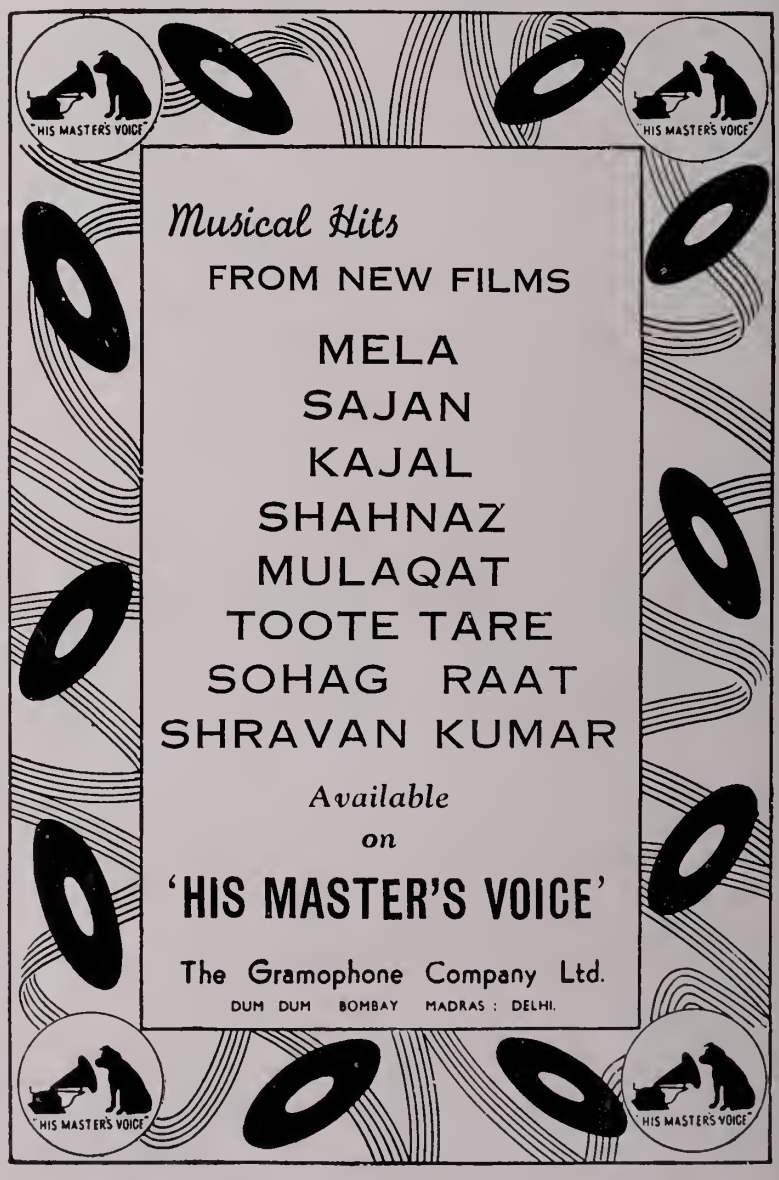
"Students are grown up now, but what about children of tender age? One will be amazed to find a child of five or six years singing love songs. The child can easily remember these songs while he can't remember his school le sons. Our present days cinem teach nothing but pick-pocketin looting, love songs, quarreling ar ways of abduction.

"Cannot the Indian film produ cers produce Educational film that build our nation? Cannot the show some athletic films whic will build the bodies of ou youngsters?"

BOMBAY. *C. D. Merchan*



Recruit Baldev R. Bajaj of 365-E, Karol Bagh Quarters, Delhi, is 20 years old, has talent for acting and has won a prize for stage acting in local amateur dramatics.



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Anyaya

(INJUSTICE)

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Produced & Directed by:

J. S. CASSHYAP

NOTE: We wish to make it perfectly clear that the picture "ANYAYA" is being made out of old Bombay Talkies' Pictures. Mme Devika Rani is not at all working again on the sets but we have made it possible to prepare a picture out of old B. T. pictures in which she featured.

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